

JANUARY 1961 • FIFTY CENTS A COPY • ONE DOLLAR AND FIFTY CENTS A YEAR

TODAY'S SPEECH

Listening with a Modest Ear

TABLE OF CONTENTS

Column One	
An Editorial	Inside Front Cover
Listening with a Modest Ear	
DOMINICK A. BARBARA, M.D.	1
The Arts: American Culture or Foreign Policy?	
BRUCE KLEE	4
"Silent Cal" Coolidge—	
Conversationalist Extraordinary	
ARTHUR F. PROSPER	6
Don't Think About Your Hands!	
RALPH N. SCHMIDT	7
Today's Speech Department	
FRED L. CASMIR	9
Do Speakers Need Scapegoats?	
JOSEPH R. LEBO	11
On the Problem of Understanding	
Your Own Problem	
ELTON CARTER AND KEN WILLIAMS	12
Do People Talk Too Much?	
LLOYD W. WELDEN	13
Teaching Parliamentary Procedure to Adults	
MILTON J. WIKSELL	15
De Gaulle: A Revealing Self-Portrait	
THOMAS A. HOPKINS	17
Conventions	
THOMAS EDWARD SAYLES	19
Go to the Lectern	
FRANK E. X. DANCE	20
Do Ask the Parliamentarian—Beforehand	
J. CALVIN CALLAGHAN	21
Teach Them <i>Anything</i> , but Not SPEECH	
HAROLD RAYMOND ROSS	22
Grandiloquent Occasion:	
The Opening of the Erie Canal	
SUZANNE BARNETT	25

Volume 9 February 1961 Number 1

COLUMN ONE

TODAY'S SPEECH has become an international publication. Besides being able to boast of subscribers in all fifty states, we also send copies of each issue to fifteen foreign countries. A recent inquiry arrived from a subscription agency in Bombay, and TS is now added to a list of magazines available there. Visitors—a judge and a public prosecutor—from Seoul, Korea, requested copies of the November issue, remarking on the growing importance of speech education in their country.

To increase the good that we may do, subscribers in the fifty states of the United States are invited to send their copies to friends and colleagues overseas. If personal copies are too precious to part with, the Circulation Manager will gladly take orders for gift subscriptions or back copies. He will mail them to addresses designated by those sending orders.

WHAT TO LOOK FOR IN APRIL

Ernest G. Borman takes us back (or forward) to the fall election campaign with "The Concept of 'The Speech.'"

We are to be asked is "Khrushchev: Consistent or Contradictory?" by Henry L. Ewbank, Jr., and Eldon E. Baker.

We learn from W. H. Grider that "Speech Is Required in Crawfordsville."

William D. Sample offers "New Tools for Communicating the Corporate Image."

"A Lively Art" is the intriguing title of Nydia Joan Reynolds' article.

Charles Lowell Marlin reports on "Eisenhower before the Press."

Church goers will be especially interested in Robert L. Clark's discussion of "The Pulpit and the Pew: A Two-Way Street."

"What Do You Mean, 'Speech'?" asks Jack W. Murphy.

"On Using Humor in the Public Speech" is the title of Walter W. Stevens' article.

Those who enjoyed Robert T. Oliver's three previous articles will be looking forward to his "What Conversation Should Mean to You."

TODAY'S SPEECH is published quarterly in February, April, September, and November by the Speech Association of the Eastern States, 1116 Cathedral of Learning, Pittsburgh 13, Pa. Second-class postage paid at Pittsburgh, Pa.

Subscriptions provided with membership in SAES (\$3.50 annually); apply to the Executive Secretary. Subscriptions to non-members, \$1.50 yearly. Advertising rates on request.

ELEANOR M. LUSE, President, SAES, University of Vermont, Burlington, Vt.; THOBURN V. BARKER, Executive Secretary, SAES, Lehigh University, Bethlehem, Pa.; WILLIAM S. TACEY, Editor, University of Pittsburgh, Pittsburgh 13, Pa.; JOHN R. LOWRY, Advertising Manager, University of Pittsburgh, Pittsburgh 13, Pa.; ARTHUR BLUM, Circulation Manager, University of Pittsburgh, Pittsburgh 13, Pa.

SPONSOR'S MEMBERSHIP, \$7.50 Annually

DOMINICK A. BARBARA, M.D.
Psychoanalyst and Speech Consultant
American Institute for Psychoanalysis
New York City

LISTENING WITH A MODEST EAR*

Speech finely framed delighteth the ears.

Those who listen with a "modest" ear usually do so in a passive and sentimental way. They are what I refer to as the "compulsive nodders," *i.e.*, those who will nod and shake their heads in agreement so as to give the impression of being always attentive and understanding. They may be likened to Caesar's barber, whom Plutarch called a "really busy listening fellow!"

To a large extent, we live today in an age of conformity. From early childhood we are trained to sit back passively and allow facts from the outside world to pour into our ears with little effort or involvement on our part. We are content mostly to be habitual listeners and permit ourselves to be influenced by some of the great inventions of our time—radio, movies, television.

If a speaker be an authority or a person of prominence in the public eye, we automatically assume that we can listen to and safely follow his judgments and pronouncements without bothering to use our own critical faculties. We evaluate the intent and importance of what we hear not so much as to its basic content but in relation to the degree to which we are impressed and affected. Too frequently this appeal depends on the speaker's external appearance, his poise, his delivery and his ability to avoid issues which will disturb or antagonize his listeners, more than on what he is actually saying.

Too many of us blindly accept the so-called influential speakers of our day—the politicians, college professors, preachers, newspapermen, and television commentators. We listen to these speakers with total acceptance and respect and rarely do we question their ability to communicate effectively. It is their intent—one might say their business—to persuade and hypnotize those of us who are more than ready to participate passively by having ideas handed down to us. And they are successful to the extent that we swear by them, cheer for them, get into arguments defending what

they have said. We are often content to accept facts at face value simply because they have been endorsed by someone of importance. Yet how often do we ask ourselves what is actually being said and if it has any real meaning for us? How often do we stop to consider how we actually *feel* about what we have just heard? We prefer to be habitual listeners who listen automatically to sounds and noises with which we have little active self-involvement or real perception.

No doubt all of you have come into contact at some time or other with these "compulsive nodders" in your own conversational groups. Since they seek an audience to satisfy their own neurotic needs, their main emphasis is in the direction of their wish to please, to receive approbation and applause. This wish to placate others, to find good in everything, to be always accepted, usually disturbs the pattern of conversation and causes it to acquire a coquettish and seductive tone. Conversation groups built around this pollyanna principle are little more than mutual admiration societies.

Listeners of this sort take a peculiar delight in feeling that people can pour their hearts out to them. They take pride in believing that, unlike other selfish and inattentive listeners, they have the capacity "to take an earful." In the process of their listening, they become extremely apologetic, self-effacing, and humble. Like the timid soul, they bend stiffly forward almost as though they were about to dart at their speaker. Little does the speaker know that his impact on such a listener is lost in this shrinking process. For in their compulsive need to appear *always* nice, over-attentive, and sympathetic, these listeners perforce lose contact with the actual verbal situation. So much concern is given to *how* they are listening and reacting to the speaker that they miss out on what is actually being said. In their urgency to arouse a favorable response from their speakers, they are too often much more finicky about how they appear to others than about the clarity, validity, or basic content of the message.

Compliant listeners may be compared to what Clifton

*Abstracted in part from the author's book, *The Art of Listening* (Charles C. Thomas, Publisher, 1959).

Fadiman¹ refers to as the "enfeebling intensifiers." In conversational groups they are the ones who make constant use of the handy "okay" or its variants, or the richly varied *y-p* series: *yap*, *yahp*, *yep*, *yip*, *yop*, and *yup*. At other times in order to dramatize more firmly their nod of approval, they use such clichés as "definitely," "you can say that again," "I know just what you mean," and the truer nicety, "you're so right."

2 Though listeners of this variety give the impression of listening with intense interest and curiosity, they become easily distracted when the discussion becomes too involved or demands the use of extra listening efforts. External distractions such as noise, other people talking, changing temperatures in the room, or some indication of disinterest shown by the other person, immediately set up a difficult listening situation and make it "too hard" for them to hear. They like to speak in a whisper, muffle their sounds and at times are difficult to comprehend, yet from those listening they demand absolute attention, no distractions and complete understanding.

For communication to be effective, its network has to be functionally organized and the flow of messages has to be adapted to its capacity. If one portion is overloaded and another is not used, breakdown of the communication system is a possibility.

In the dependent listener, the need to hear and digest everything that is being said can easily lead to an overloading and jamming of the communication network. In their attempts to achieve the impossible in listening capacity, these listeners create more messages than can be effectively heard and thus become too difficult to handle or comprehend satisfactorily. The tolerance limits for listening become overextended, most stimuli become too intense, and buffer systems fail to function properly. The result is a disorganized communication system. For example, children who are exposed to a continuous barrage of demands and expectations from their parents tend to develop similar disturbances in listening. Parents of this sort are unaware of the child's limited capacity to absorb such stimulation. What then occurs is that, in their attempts to satisfy their parents, these children may be driven to becoming "compulsive noddors," or they will learn to respond with superficial gestures or words.

Furthermore, these listeners, because of their overdependency needs, live vicariously through the opinions, wishes, and feelings of others. Their main concern depends not so much on the exchange of information and cooperative interaction as on the protective actions of others. They have, as Ruesch puts it,

"the naive and magic belief that the other person's physical and mental state is identical with their own. Therefore, they treat messages as if they were transmitted within one and the same matrix or neutral network, and they do not know that interpersonal messages have to be repeatedly recodified and translated."² They cannot, as a result, utilize the perceived effect of their actions upon others and are therefore unable to correct the image they possess of themselves. Their need for lasting acceptance and unconditional approval compels them to treat everyone with whom they come into contact as insiders. In listening, they immediately place all messages on a primitive or infantile level and so are unable to deal with abstract matters.

In communicative exchange these people find it difficult to acknowledge another person's statements directly. They rarely decipher the messages of others correctly, nor are they able to make their own intent known in return. Their ears become attuned not so much to situational facts or statements as to their need to protect themselves from feeling tension and to fulfill their dependency needs. Their fear of intruding upon others or disturbing interpersonal contact causes them to engulf most sounds just so that they may be thought of as pleasant and charming. In so doing, they make an implied claim upon others for protective action and surrendering love.

The self-effacing person communicates by complacency instead of by conviction or assertion. His fear of meeting with the disapproval of others compels him to listen with an expression of agreement. In meeting someone new, he rarely initiates the discussion, hoping the other person will take over, make the first crucial move, and assume the main responsibility. This will also give him ample time and opportunity to set in action his own apparatus of compliancy. He can now put on his loving puppy expression, open his eyes wide, assume an expression of being content and affable, and so set about winning over those about him with his seducing charm. His ears automatically opened wide, all sounds and noises are permitted to enter and yet little true perception or discrimination takes place. The prime emotion of such a listener is to be seductive, modest, and lovable. What he is listening to or whether he understands or is being understood is not essential.

Once the machinery of compliancy is set in motion, the listener with a modest ear is no longer functioning effectively. His audience appears vague, distant, and hazy, he himself feels alienated, and the whole communicative effect begins to disintegrate and disorganize. Levels of tension increase and accelerate and as

¹ Clifton Fadiman: *Party of One*, The World Publishing Company, New York, 1955, p. 440.

² Jurgen Ruesch: *Disturbed Communication*, W. W. Norton & Company, New York, 1957, p. 118.

the speaker is forced to make more vigorous attempts to activate and restore balance in the communicative situation, the listener in his own chaotic way tries more earnestly to draw in all that is being said, yet not lose the personal approval of his speaker. Depending on the compulsive and indiscriminate needs of both speaker and listener, the intensity and disorganization of such situations will last from a few seconds to a number of exhausting hours and will vary from feelings of slight discomfort to heightened anxiety or even panic.

Disturbed listeners give to the "noises" they hear special meanings that will fit their own neurotic solutions. The unduly timid, compliant, self-effacing person, hypersensitive to the world he lives in, feels easily rejected, rebuffed, and hurt by being made the target of harsh, unfair, or insulting remarks. However, because of his tendency to distort words and misinterpret many verbal situations, he makes himself still more vulnerable. Since he feels he lives in a pollyanna-like world, he often attributes destructive, critical, or even sarcastic evaluations to harmless messages which he feels are aimed directly at him. He equates words with things, giving them special meanings. Because he feels so invaded, he is frequently prone to disregard the actuality that another person communicates to him, to distort the specific word-contexts, and to interpret them as what he feels the speaker meant to say. For this reason, his hearing becomes disturbed and colored with feelings of hostility, abused reactions, and accusations.

The predominantly self-effacing person is in constant dread of appearing superior to others in any situation. In communication, he usually feels himself smaller, inferior, insignificant, and unimportant in relation to his speaker. When listening, he feels compelled to absorb every minute sound that comes from his audience, for fear of appearing too dull, or just bored. He usually remains in the background, speaks only when asked to or when directly questioned.

Should he have a point to make or an idea to contribute to an issue about which he feels strongly, he may deny its expression in the open. He may even make himself believe that he heard incorrectly to begin with and therefore think his opinion would have little effect. Or he may rationalize his action to remain silent because he has decided that what he was about to say was not really important at all. What he is really avoiding in his impeded listening and in his fear of speaking is the possibility of causing friction or provoking hostility in others.

Listening is most effective when one is closest to being his real self. The effective listener is one who

feels himself equal in any communicative exchange. He must know himself able to express his opinions openly and to meet justifiable criticism, anger, or hostility. On the other hand, a person who feels divided and disorganized is unable to make use of all his resources. His entire organism, especially his hearing, becomes defective in function. The communication system breaks down as messages are poorly received and erroneously transmitted to others. As a result, both speaker and listener become tense and anxious, feedback systems become jammed, misunderstanding occurs, and the ultimate situation is one of confusion and misunderstanding, anger, and hostility. Furthermore, there are those who want to feel hostility toward others and to arouse discord, and at the same time to appear calm, gentle, unperturbed, and to express themselves with words that are soft, kind, and endearing. These listeners who wish to live in a state of perpetual euphoria are prone to fail realistically and to suffer from the effects of this failure.

The self-effacing individual as a result of his conflicting and contradictory attitudes suffers many adverse consequences. He is basically at odds with himself and others. In the specific communicative situation, his disturbances become reflected both in his verbalizations and in his inability to listen effectively. His fear of facing facts or situations in their true perspective makes him listen poorly and distort true evaluations. Finally, as a means of avoiding anxiety and further inner chaos, he will feel compelled to manipulate the true meaning of his messages, transforming them with all sorts of magical colorings to make them conform to his specific neurotic needs. Ultimately barriers are set up in the path of arriving at any real understanding of the meaningful act.

To listen effectively, it is imperative that we be free and spontaneous enough to be selective in the communicative situation and not feel coerced into interpreting what we feel was meant to be said. The tendency to disregard actual word-contexts and give false subjective meanings to messages, disturbs and alters the whole communication network, giving rise to personality disintegration and feelings of tension, apprehension, confusion, anger, or hostility. True communication can arise only as we are increasingly able to set aside our inner fears, prejudices, condemnations, and resentments, thus permitting a freer exchange of thought, wishes, and opinions. Messages will then be understood in their real context—as they are *meant to be*, not as we feel *they should be*. As more levels of agreement are finally reached, feelings of tension and anxiety lessen, and both intrapsychic and interpersonal relations improve and a healthy communicative exchange will take place.

THE ARTS: AMERICAN CULTURE OR FOREIGN POLICY?

4

In July, 1954, President Eisenhower established the International Cultural Exchange Program. Since then the Federal Government has allocated more than ten million dollars to the project and under the administrative direction of the American National Theatre and Academy over one hundred countries have had an official sampling of the American arts. During the past six years the activity of the country's artists has been reported with increasing frequency, at times gaining national attention generally reserved for military nuclear advancements.

Remembering that Washington has rarely been known to show any direct interest in the arts, except for the ill-fated employment program of the Federal Theatre in the thirties, one may well consider whether the events of late signal a growing national concern for the arts in the United States. The answer would appear to be yes—the government most assuredly has demonstrated a strong regard for the singer, musician, actor, and dancer. But the emphasis has been almost exclusively on the use of the arts as a weapon in the cold war. They have been supported and encouraged not for their inherent values but rather for their demonstrable influence on the attitudes of non-Americans. At this juncture the Federal Government eagerly directs a strong arts attack overseas, at the same time neglecting the well-being of those arts at home.

Washington's philosophy in respect to the arts was clearly voiced at the ANTA assembly last March when Robert H. Thayer, assistant secretary of state and director of the Cultural Exchange Program, pointed out that the Federal Government had become involved in the arts only lately in order to discount the Russian accusation that the United States had no interest in cultural affairs. Particularly after having heard from various artists who have participated in the program, the listener at that session could not help but be impressed with the good-will that has been engendered in various parts of the globe. Performers, such as classical harmonicist John Sebastian, mezzo-soprano Blanche Thebom, and dancer Martha Graham, related

their wide experiences in Europe and Asia, tempering their enthusiasm only to wish for more time in each city in order to establish stronger contacts with the people.

Newspapers have described many other "cultural" tours. Leonard Bernstein and the New York Philharmonic Symphony found favor with Russian audiences, as did a special production of *My Fair Lady*; Jerome Robbins' *Ballets: U.S.A.* gave prestige to American dance as it played in France, Israel, Germany, Poland, and Spain; the Robert Wagner Chorale gave Latin America a new view of the United States through its concerts in such countries as Argentina, Chile, Nicaragua, and Mexico. And since the exchange has been a two-way affair, one has also noticed the interest in foreign artists shown by Americans, for instance, in the coast-to-coast tour of Igor Moiseyev's dance troupe. Even in this case the propaganda values were equally enjoyed by this country since Mr. Moiseyev returned to his homeland with strongly complimentary views of much in American society. The current film exchange has had a similar effect to date. Ten specially selected American motion pictures are being shown in Russia, with a similar number of Russian works being given showings here. Soviet citizens have been enjoying *Marty* and *Oklahoma* while in this country Dostoevski's *The Idiot* and the World War II love story *The Cranes Are Flying* have enriched local film fare.

CULTURE AT FEDERAL EXPENSE

Few can question the need for this activity or the considerable success with which much of it has been carried out. Participants in the program have suggested that they would prefer to spend less time at social affairs sponsored by the various ambassadors and more time with the people of the country they are visiting. Fulton Lewis, Jr., railed against alleged sinister implications of the film exchange, and critics regretted that a worn-out print of *Marty* was sent to

Russia to begin that program, but over-all much has been accomplished. The problem for Americans, rather, is whether the Federal Government should not play an equally significant role in the cultural life of its own people. Helping to build the Congress Hall in Berlin was a worthy project for our State Department, but new theatres and auditoriums are needed in this country as well. That the Italian government should grant a subsidy of \$16,000 to Chicago's Lyric Opera Company in 1958 was a warm gesture of friendship, but should the wealthiest nation in the world need such support? A repertory theatre ensemble has been the dream of American theatre for many years, but the unit established by the government last year has restricted its American appearances to trial engagements in Palm Beach and Miami. Up to this time, in other words, the prestige of the Federal Government has not been brought to bear directly on the arts in America.

Other countries continue to point the way. England and Canada, for example, have Fine Arts Councils. Israel, in spite of immediate problems of survival, nevertheless supports the arts nationally. Although facing various crises as he took office, General De Gaulle was concerned enough with the arts in France to appoint a new minister of culture, André Malraux. But the United States is still hesitant.

The question of government support for the arts has not been ignored although it does lack realization. A step forward was made when Robert Frost was appointed as a consultant in poetry to the Library of Congress. The great lack of cultural facilities in the nation's capital has been recognized in the plans for a new cultural center. Funds for the center are to be secured from private sources, but the Federal Government has donated the land and lent its official support.

More important, however, have been the calls for a more widespread, lasting federal concern for the arts. In his 1955 State of the Union message President Eisenhower asked for a measure "to give official recognition to the importance of the arts." More specifically, he wished for the creation of a Federal Advisory Commission on the Arts. Such a group was approved by the Senate in 1956, but the bill later died in the House of Representatives. Less vague is the current proposal of Jacob K. Javits, representative from New York. Representative Javits' bill provides for the establishment of a United States Arts Foundation that would provide assistance for private, non-profit theatre, opera, symphonies, dance, and other arts groups, as well as for colleges and universities and municipal arts councils. He estimates the annual cost at about five million dollars each year.

At this time, however, little concrete action has been taken to foster the arts in the United States. As Mr. Javits has written, "We as a nation are still, sometimes, looking for a practical return on a cultural investment." As a result of this lack of vision, he went on, the arts have been left to shift for themselves. Now, when at least one value of the arts has impressed itself on national thinking, would seem to be the propitious time for the Federal Government to assume more initiative in recognizing the full needs of those arts in America. Instead of merely reaping the benefits of Van Cliburn's acclaim in Russia, as Howard Taubman has urged, the Federal Government needs to support those struggling institutions which help to produce such an artist. If the arts are really important to this country, and important not merely as a tool of foreign policy, then the time has come for Washington to back up its claims in a sincere, meaningful manner.

There is a New America every morning when we wake up. It is upon us, whether we will it or not. The New America is the sum of many small changes—a new subdivision here, a new school there, a new industry where there had been swampland—changes that add up to a broad transformation of our lives. Our task is to guide these changes. For, though change is inevitable, change for the better is a full-time job.

—ADLAI STEVENSON

"SILENT CAL" COOLIDGE—

Conversationalist Extraordinary

6 Calvin Coolidge is probably better remembered for what he didn't say than for what he actually did say. Of all his public utterances the one that gained the greatest renown was made at the Coolidge lodge in the Black Hills in 1927 when he said: "I do not choose to run."

The name "Silent Cal" was well-earned as far as his private conversation was concerned. However, when the occasion demanded, Coolidge did not hesitate to make a public speech before a large gathering. During his public career he made many such speeches, but he did not much regard nor did he ever seem to cultivate a taste for conversation. Throughout his years in public office he was known for his economy measures—and this tendency included small talk. True to his frugal upbringing on a farm in Vermont, Coolidge never believed in wasting words. This was a family tradition with the Coolidge men. The Coolidge housekeeper on the farm in Vermont stated that alongside of his father and grandfather, Calvin Coolidge was indeed a chatterbox.

At social functions his wife invariably did all the entertaining and talking while Coolidge conversed sporadically in monosyllables. Unembarrassed he could sit between two lovely ladies and reply to their entreaties with the merest of grunts.

An incident that occurred when Coolidge was serving as vice-president illustrates his reluctance in engaging in idle conversation. One day when he was attending a banquet in Washington, the hostess sitting next to him, aware of his lack of conversation at such affairs, said to him brightly: "Mr. Coolidge, I've made a bet that I can make you say three words."

Coolidge, without even turning his head, quacked in his nasal twang, "You lose." And she did!

The man from Vermont was extremely shy throughout his life. One day after he had become president, he explained this shyness to a friend in this manner:

When I was a boy, most of the visitors would sit in the kitchen with Father and Mother, and the hardest thing in the world for me was to have to go through the kitchen door and greet the visitors. By

fighting hard I used to manage to get through the door. I am all right now with old friends, but every time I meet a stranger I have to stand by that old kitchen door a minute. It's hard.

It is likely that there was a combination of such factors which contributed to his sparing use of conversational words. In any event, nobody could ever accuse him of being a windbag. One day when he was in Boston, a General Edwards, who had the reputation of being talkative, met him on the street.

"Hello, chatterbox," greeted the general.

Coolidge replied amiably: "Well, General, I've found out that what I don't say doesn't get me into half as much trouble as what you do say."

On the occasion of the return of the Yankee Division from France after World War I, Coolidge was one of five New England governors to greet the returning servicemen. For five hours the troops passed the reviewing stand on a bitter, cold day. People were stamping their feet and throwing their arms about to keep warm. Coolidge stood rigid most of the time. The governor from New Hampshire stood next to him for the entire five hours, and during that time Coolidge spoke to him just once. After they had been standing a couple of hours, Coolidge turned to his fellow governor and said in a drawl: "Governor, I think you will find that if you put one foot on the rail and lean in my position a while and then change to the other foot, you will find it will rest you."

The New Hampshire governor tried it and sure enough it was a relief, but he said: "I could not, and cannot now, comprehend a man who could stand five hours and have nothing else to say!"

Mrs. Grace Coolidge credits her husband with having a ready wit at times, although not many of his witticisms are recorded. Mrs. Coolidge did recall one such witticism which may have been the forerunner of many similar stories since that time.

One rainy morning Coolidge went to church without his wife. When he returned, his wife asked him about the subject of the sermon.

Continued on page 33

DON'T THINK ABOUT YOUR HANDS!

One of the most frequent of the plaintive cries emanating from the beginning (and the semi-experienced) speaker is "What should I do with my hands? I feel so foolish standing up there with my hands getting in the way. It's bad enough facing the audience without worrying about my hands."

This is a very real problem for many beginning speakers, and much of the well-intentioned advice given to them merely complicates their problem instead of resolving it.

There is, for example, the advice to take something with you to the platform which you can hold in your hands and give them something to keep them occupied. It sounds like a good solution; it may even work in some cases. In the majority of instances, however, it merely adds to the problem, for now the hands keep twisting and turning the object (pencil, book, card, paper, or whatever), getting it soaked with perspiration, and interfering with such incipient gestures as may be started in spite of the presence of this foreign object in the hand or hands. Can you ever forget the sight of a handkerchief being tortured by twisting and knotting in the hands of an anguished and perturbed speaker? The speaker now knows not what to do with the object. And the audience keeps wondering when the object will be related to the message of the speech.

And then there is the advice to clasp the hands firmly behind the back. This does give stability and firmness of posture. It also leads to the "military stance," with the feet spread widely apart and "anchored" to the floor, the torso rigidly held erect by the pulled-back shoulders and the wrist above one hand immobile in the vice-like clutch of the other hand. To the normal tension accompanying the person unaccustomed to speaking with an audience is added the abnormal tension of an unaccustomed bodily position. The result is a heightening of tension and a concentration on keeping the hands immobile rather than on communicating with the audience. It interferes with the audience's reception of the speaker's message.

The only sound advice does not sound like advice at

all; it sounds as if the counsellor is being facetious: DON'T THINK ABOUT YOUR HANDS! Yet, it is sound advice and is based upon proven principles. What it means, of course, is "concentrate on the reactions of the members of your audience to your message. Interpret their every move, facial expression, bodily posture, etc., in terms of the ideas you are presenting. React to their reactions in such a way as to change unfavorable symptoms on their part to favorable ones, and to keep the favorable ones favorable."

AUDIENCE REACTION

For example, suppose you see raised eyebrows, shrugging shoulders, slight movements of the head sidewise. Your audience is not in agreement with the idea or concept you are presenting. Why not? Can it be that you have not stated that concept in language which has for them the same meaning it has for you? Rephrase and restate the concept. Do you see the same reactions, only intensified? Then it cannot be a question of understanding, it must be something else. Can it be that there is a conflict between your idea and the teachings of an authority whom the members of your audience accept? Is there an authority who feels as you do, who is also genuinely respected and held in esteem by this audience? Use the name of this authority and quote from one of his pronouncements on this concept. Do you now see a change from signs which indicate disagreement to signs which indicate doubt or uncertainty? Follow up with additional references to authorities whom the listeners accept, and with illustrations of the truth of your concept from their own realms of experience.

Suppose that in your planning for this particular speaking occasion, with this particular audience in mind, you had decided that a particular point in your message would need full and complete amplification. At the time of the presentation, you note audience reaction which tells you that your audience has grasped the concept and is in accord with your stand. To continue with your planned amplification would endanger your

hold upon the attention and interest of the members of the audience, would bore them and send their minds questing elsewhere. Hence, it is the part of wisdom to omit the planned amplification (no matter how dear to your heart, no matter how beautifully you have phrased it, no matter how hard you worked to compile and organize it) and to proceed at once to the next point.

8 What has this to do with the question, "What should I do with my hands?" or with the advice, "Don't think about your hands"? The speaker who is concentrating on the reactions of the audience to his message will have no time to be concerned about the imagined reactions of the audience to him, his attire, his hands, or anything about him. The speaker will be concerned with communicating, he will be using his whole body to do so, and the coordinated and integrated action of body, voice, and brain will result in appropriate and helpful movements and positions of the hands—and the arms, feet, and head.

In another article in this series ("The Importance of Being Earnest")* the importance of understanding that speech is an over-laid function was explained and stressed. It was pointed out that we speak with the whole body and that what affects any one part of the body while we are speaking has its effect upon our speech—and on the rest of the body. Hence, attending to our hands (or any other part of our body) causes us to lose our normal control over those parts of our body—and over our vocal and intellectual functions as well. A normal unconcern about those parts permits them to function normally and naturally under the control of the autonomic nervous system.

WATCH OTHERS' GESTURES

Are you willing to try an experiment to prove to yourself the wisdom of the advice not to think about your hands? Place yourself in a position where you can watch corridor, street corner, or water-cooler conversations. Stay far enough away so that the words of the conversation are unintelligible to you; if possible, so that you cannot hear even the sounds. Watch the physical actions of those engaged in the conversation. Watch the hands, the arms, shoulders, torsos, legs and feet, the faces. Note how they are in constant flux. Can you tell what they are talking about? Probably not. Can you tell how they feel about what they are talking about? Quite accurately! In fact, you are in a better position to evaluate their attitudes than those actually in the conversation—for the words being used may disguise the true attitudes reflected by the physical movements.

Now try another experiment! Take the exact op-

* See November issue. Ed.

posite action to that requested by the advice. Instead of not thinking about your hands, think about them as you, personally, deliberately engage in a conversation with several of your associates. Decide when and how you will use your hands, be conscious every minute of where they are and what they are doing. If you forget, as soon as you are aware of that forgetting, switch back to active and willful control of your hands. You will probably have great difficulty in maintaining this willful control. You will also have great difficulty in maintaining a satisfactory conversation. You will experience the detracting effects of your own concern for your hands upon your own thinking processes and you will note those detracting effects upon your fellow conversationalists. You should be convinced by these experiments that the advice IS sound.

The implications of the advice are clear. Don't plan particular gestures to be used at particular times in particular ways. By all means think of the appropriateness of physical enforcement of an idea at a particular point in your message. Let the gesture stem from your own bodily reaction to the idea in cooperation and conjunction with your reaction to the reaction of the audience to that idea.

A particular gesture or bodily movement, which is highly successful in aiding the communication of an idea to one audience, may be a dismal failure in communicating the same idea to another audience. Gestures must differ with the size of the room and audience, the cultural and intellectual background of the audience, the emotional intensity of the occasion, etc. No gesture, no matter how perfectly executed, is necessarily effective. In fact, the carefully practiced, flawlessly and gracefully completed gesture may distract from the meaning of the idea by calling attention to its own perfection.

Is there, then, no general advice other than "Don't think about your hands!" which can be given to help the speaker who just can't help being concerned about them? There are some general suggestions which can be made.

HELPFUL HINTS

One such suggestion is to begin your speech with your hands hanging normally at your sides, with your little fingers on the seams of your trousers. (Women will know where the corresponding position of their skirts will be found.) From this position the arms can easily move the hands to any other position appropriate to the meaning of the idea being expressed. It provides a good starting point and sets the mind at ease about the correctness of the initial position.

Continued on page 36

FRED L. CASMIR
Assistant Professor of Speech
Pepperdine College

TODAY'S SPEECH DEPARTMENT

Our scientific age has caused concern about the importance of many subjects now being taught in American colleges and universities. A commonly expressed view is that "we are fighting for our very existence," and thus all of education must be brought in line with that fight. It behooves the teacher of speech to accept the challenge which he faces, together with educators in all other fields, in an attempt to determine his contribution to the world in which he lives. In any field of human endeavor there can be found an underlying desire to proclaim its interests as being the most vital and challenging of all. A statement of aims can be of great help to those who are interested in furthering the study of oral communication.

At a time when much is being made of uniqueness and specialization, the student of human speech will readily admit to using the same methods employed by others in their research. Methods of education and training are also shared with other areas. To the student of human communications, however, one factor is of utmost importance in our age: Even now the conquest of space seems almost a reality, rather than a future challenge.

Yet, as man leaves this world to travel to other planets, there is no indication that his highly accelerated scientific advancement will automatically cause any improvement in the basic difficulties of living and communicating which he faced on this earth. To put it more bluntly: Man will be very much the same whether he happens to live in a colony on the moon or on our own earth. Thousands of years of human existence have not brought about an appreciable improvement in the problems which man experiences in oral communications. While scientists are fond of speaking of man's last frontier, meaning outer space, the student of human speech knows that this is by no means the last frontier. The last challenge to man will always lie within man himself. Comparatively little has been done in the area of human relations which can keep pace with scientific developments. This last frontier extends to include man's dealings

with his fellowman, and here lies the interest of the student of oral communications.

From man's earliest attempts to use effective oral communications until now, one finds an almost continuous interest in this field among humans.

SPEECH AS COMMUNICATION

The term Speech has often become a limiting factor, mainly because to most people it simply refers to the making of speeches. For that reason the somewhat more cumbersome term used by Dr. Franklin Knower of the Ohio State University, describing the student of oral communications as a communicologist, comes closer to describing the true purpose of the field. With the physician we share our interest in certain physical aspects of the human body, with the physicist we share the interest in the transmission of sound. At present our attempts may not be quite as accurate or as readily identified as those in the fields mentioned. It may not even be possible to hope for such developments in the future. However, one needs only to listen in order to realize the importance of human speech. As this article is being written the two major political parties are preparing for the presidential campaign of 1960. Millions of Americans listen to the convention speeches made by the leading political candidates. Less than twenty years ago the shrieking voice of Germany's power drunk dictator was a major factor in throwing this world into the most destructive war it has ever known. All this, and many other examples like it, remind us of the fact that our world more than ever is being shaped and influenced by the spoken word.

OURS A TALKING WORLD

There are those who feel that only certain scientific fields of endeavor can really prepare man for future challenges. Yet recent studies have indicated that those who have received a liberal arts education are more successful in the science field, the field of education, and the field of business, than those with any other educational background. In advanced Speech

classes men of all professions come back to school to learn how to communicate effectively, even after they have completed their regular courses of study. Thus we are once more aware of the demands of a TALKING WORLD.

Daily one can read reports about endless debates in the United Nations, or of the three-and-four-hour harangues by Cuba's new dictator, Fidel Castro. Translated into silent print, many a reader may marvel at the impact these words are having. To the student of Speech, however, the challenge of the power of oral communication becomes more real than ever.

10

The amount of time man uses for speaking indicates the importance of the area. All of us know that speaking is the one activity in which men in general engage more than in any other. Hitler may have gloried in the fact that democracies are brittle societies because they are able to "discuss" things, or "talk them apart." The student of Speech is aware, however, that the banning of communication usually spells the end of man's freedom.

SPEECH AND SOCIAL GROWTH

Speech in American colleges and universities today ranges from art to science in its interests. At a time when greater specialization is tearing the human race apart and separating its interests into many limited fields, speech is the one factor *all* humans share. Oral communication is, and will be, the one area of major concern in human cooperation and existence.

Speech also represents one academic area in our educational institutions which not only concerns itself with the scientific point of view, but also with self-improvement and growth among those who study it thoroughly. A mathematician may be an expert in his field, yet his knowledge may in no wise contribute

to the improvement of his relationship with his fellow-man, or to improving relations in the society of which he is a part. Speech is by no means the SAVIOUR of all academic fields of mankind, but it can become the medium, the vehicle, the carrier of man's thoughts, and thus an important means of continuing man's existence as a social being. At a time in man's history when the only claim to fame seems to be uniqueness, it may be the catalytic function of the academic field known as SPEECH to stress similarities of interests and to give man an opportunity to fulfill the needs of communicating and cooperating. Even the diametrically opposed ideologies of the USA and the USSR feel a need to use speech to voice their opposition. In speech this generation has for the first time in the history of man found a means of dealing with its problems, tending to eliminate the threat of an armed conflict.

As other areas of academic interest, the field of Speech can point to those who have contributed meaningfully to man's understanding of the world in which he lives. The best way of studying the function of the Speech field is to study its many and varied products ranging from studies of mass communication, to historical studies of individuals, or the correction of communicative difficulties.

While the educator may not even be able truly to educate anyone, he can work to give his students awareness. As a part of a greater educational process or effort, the Speech department has as its unique function the re-affirmation of individual values and the attempt to point to one of the most individual acts of all: Human speech. Unashamedly the Speech teacher will point to the ancient maxim that a good speaker is a "Good man speaking well." He believes that an accurate and scientific study of any field does not preclude concern with morals or ethics.

Producing smooth, finished speakers may have once been the sole purpose of a department of Speech. Today's and tomorrow's importance of the field may easily be found in its ability to provide numerous fields of knowledge with a basis for unity, in the detailed study of the one thing all of them have in common: Oral communication.

LECTURERS, PARLIAMENTARIANS,
TEACHERS

Subscribe to

TODAY'S SPEECH

\$1.50 per year

4 issues

Send check or money order to

ARTHUR BLUM, Circulation Manager
1116 Cathedral of Learning
Department 261
Pittsburgh 13, Pa.

A man would do well to carry a pencil in his pocket and write down the thoughts of the moment. Those that come unsought for are commonly the most valuable, and should be secured, because they seldom return.

—BACON

JOSEPH R. LEBO
*Graduate of State University of Iowa
and Now a New Yorker*

DO SPEAKERS NEED SCAPEGOATS?

People often feel that scapegoats are necessary. And they solicit speakers who will be accommodating.

There must be an outlet for individual or collective anger.

Someone must be punished for our sins. That may be one reason we attend public lectures to hear our favorite devils sent to perdition.

Doesn't nearly everybody have his or her private menagerie of scapegoats?

It must not be forgotten that there is a difference between holding a group or movement responsible for certain actions and in making them scapegoats.

Scapegoatism also consists of trying to fit a label to a person or program, and then give the identifying tags what seems to be appropriate emotional charges.

In America it is no longer fashionable to blame a race or religion when something goes wrong and has to be explained or atoned for. The Jew can no longer be made the convenient villain.

Many find their scapegoat in that creature called the "phony liberal." What he or she is, meets with wide disagreement. Description of the species seems almost impossible. It is often attempted after the hateful term has been uttered.

The word "liberal" has been butchered and invites too many connotations for intelligent understanding. Behind the use of that pernicious epithet is a universal anger to satisfy frustration and helplessness. So because we cannot find a solution for the world's headaches, the "phony liberal" can be held culpable.

The above also applies to "phony intellectual." This exorcism soothes the masses who have found one way to strike back at the educated. Evidently the appellation assumes that its user can recognize the genuine product.

Of course such critics may not believe that real "eggheads" exist. That would be too much to concede.

Typical scapegoats are the "politicians." Everybody can throw rocks at them without fear of punishment. People entrust them with public office, offer no follow-up assistance, but are always ready to call on

elected officials to be their whipping boys. To claim that the government is all right, but that it's the politicians who sap its vitality and honor, ignores the fact that there could be no political structure without them.

"Colonialism" is bound to rear its ugly head. A country that is given independence can blame all its growing pains on the nation that formerly possessed it.

Millions still continue to lash at the dead horse of western "imperialism." It is a hate word that few understand. Soviet policies to extend control over other nations is imperialism at its worst.

And forget not the cry of "Wall Street" domination so dear to the hearts of farmers and small businessmen.

Not to be overlooked are college "professors" who must forever atone for thinking and speaking clearly in their fields. These men serve as butts for the national inferiority complex. Such academic men are denounced as impractical yokels to cloak those who fear their practicality.

"One-worlders" serve as a scapegoat for public speakers. This is amazing in view of the fact that both Christianity and Judaism teach one-worldism.

Then there are the "do-gooders" who are deprecated to please the many. Isn't a "do-gooder" better than a "do-nothing"? And without do-gooders who help to prolong our lives through scientific research, wouldn't existence on this planet be less bearable?

Of course there is the invisible "they." This nebulous scapegoat is effective simply because of its intangibility. It absolves an accuser from being specific.

Coupled with the above is the enemy, "the powers that be." Are they capitalists in conspiracy with high government officials?

The "capitalists" still are universally chosen to be scapegoats. They presumably sit up at night plotting the nation's destruction—all for the sake of profit. Critics usually endow capitalists with more power and knowledge than they possess. They are neither omnipotent nor omniscient.

Continued on page 35

ON THE PROBLEM OF UNDERSTANDING YOUR OWN PROBLEM

12

The honeymoon is over when the graduate student discovers that he can avoid the thesis no longer. For it must be done "in partial fulfillment of the requirements . . ." for the union card. Until one arrives at this moment of truth, the thesis has always been somebody else's problem. But now that it's *your* problem, you feel like the hero in an Irish tragedy.

Somewhere—just *how* is a mystery—you get an idea. To you it seems like the greatest idea since bottled beer. You are quite convinced upon hearing about this idea that it will not only revolutionize the field of Speech, but that it will have at least as many implications for progress as the invention of the wheel did. You write the proposal (an enthusiastic thirty pages—plus bibliography and appendices, of course) and submit it to the chairman of your thesis committee.

The committee meets. Five minutes after the thesis review has begun, a certain committee member says, "This is all very fine, but I'm a bit confused: Just what is it that you wanted to find out?" (Obviously, this person is confused because he didn't read your proposal carefully.) Benignly, you begin to set him straight. Two hours later *you* are the one confused, and your critic is clear about *that*. The others agree with *him*. The committee departs. Thus—to say the least—you are left with several questions; but not yet a thesis.

Naturally, the largest question is this: How could such presumably learned people as the members of your committee be so confused? The proposal is clear. Your methods and procedures explain everything. Even the title profoundly states what you want to find out: "Aristotelian *Ethos* Re-examined in Terms of Super-Ego, Self, and Tinsits." It's simple! First you're going to survey a sample of speech texts and then correlate what they have to say with . . .

But you go back to your proposal, being especially careful to re-examine the sections on statement of the problem, methods, and procedures. Suddenly, the cortical tumblers click into place and there lies the answer to your question. From the title through the

statement of the problem to the proposed methods and procedures, you were talking in terms of *how* you were going to find out something. But nowhere did you state explicitly, or even imply, *what* you wanted to find out. It is now (Why not before?) that you remember the first question to be answered in the first stage—UNDERSTANDING THE PROBLEM—in G. Polya's *How to Solve It*: "What is the unknown?"

It occurs to you that the committee members can read; that your critic's 'admission' of confusion was itself confusing. You see now that the two aspects—the *what* and the *how*—are related, but talking about *how* you're going to find something out is nonsense if first you don't understand *what* you're looking for. That's like starting to dig, saw, hammer, and paint before you decide whether you are going to build a doghouse or an outhouse. *WHAT* you want to find out is *not HOW* you are going to go about it; the research problem is not the research design, nor the problem-solving plan.

At this point, you begin to get excited. You'll write an article to let other graduate students know that there is not only the thesis problem. There is also the problem of discovering, understanding, and stating your own research problem.

TOO MANY PROBLEMS?

Too many problems: one to find, another to prove, plus the problem of writing the article. Of course you need not write the article. Come to think of it, you will not write a thesis. You will get the degree and teach. Just as you begin to smile with satisfaction over this brilliant solution, it grows suddenly cold around you: no thesis, no degree. You have been playing tiddly-winks with manhole covers.

As you returned to your proposal to state the problem by declaring your purpose, by formulating questions to be answered or the hypothesis to be tested—and *then* to describe just how you propose to do it—dimly in the background Aristotle smiled knowingly.

Continued on page 31

methods and
you were
e did you
wanted to
at you re-
n the first
LEM—in
unknown?"
nbers can
usion was
aspects—
ing about
onsense if
aking for
and paint
o build a
at to find
ut it; the
, nor the

ou'll write
that there
the prob-
ing your

to prove,
ourse you
of it, you
egree and
tisfaction
enly cold
een play-

the prob-
ing ques-
tested—
o do it—
nowingly.

LLOYD W. WELDEN
Associate Professor of Speech
West Virginia University

DO PEOPLE TALK TOO MUCH?

"Talk is cheap" is an aphorism not peculiar to the contemporary era, but the judgment is variously expressed that at no time in man's civilized existence has the observation been more applicable. As one wit has phrased it, "Never in the history of man have so many listened so long to hear so little."

Is talk cheap because the supply always exceeds the demand? Alexander Pope once wrote,

Vice is a monster of so frightful mien,
As to be hated needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

When applied to the vice of vocalizing, these lines may suggest the futility of attempting successfully to inveigh against this common American dissipation. It may well be that all too many of us have become so conditioned to what has been called "becoming inebriated with the exuberance of our own verbosity" that we are not only content to endure it, we even proceed to embrace the evil.

Do people talk too much? What is meant by too much talk? What gives rise to the question? What for serious students of the speech arts is implied by all this? What can we do about it?

Those of us who are concerned with raising the level of habituated speech; who are concerned with developing more effective oral communication; who believe that human utterances should meet certain standards of veracity, responsibility, earnestness, conciseness, accuracy, lucidity, and reasonableness, see in this problem an imperative call for *quality* as opposed to quantity. As Wendell Johnson wrote in another context: "The communicative potentialities of talk may be thwarted by [that] which is vague or factually meaningless, that which involves overstatement or understatement, or that which is lacking in reliability and validity."

Politicians say a great many things, to all who will listen, in political season and out, in the interests of promoting themselves, their political philosophies, and their party candidates. Are these utterances always veracious, accurate, responsible or reasonable?

We can consider but a few instances. You could

supply your own directly from this general election year. But a truer measure might best be drawn from what is now history. One well known Democrat said in 1956, "Millions of farmers know they could not survive another four years of Eisenhower." And from the Republican camp came the (untested) prophecy, "If the Democrats get into power the United States will lose its world prestige and might even be reduced to a second-rate nation."

13

POLITICAL TALK

Evasiveness, double-talk, ambiguity and the like flourish in the political arena. One major candidate for nomination as his party's standard bearer was reported early in 1960 to have replied to the question, "What is your position on the issue of segregation?" with the evasive, "That question has been settled by the Supreme Court."

It is patently unnecessary to go back in time to point to instances of violation of the principles of clarity and conciseness on the part of politicians. This is well illustrated, however, by a magazine feature story about a certain United States Senator seeking reelection a few years ago. Farmers were asked the Senator's views on the farm problem following each of several speeches he made on the subject. The replies went something like this: "Hm—well—I can't rightly say what the Senator thinks about the problem—but he certainly said it beautifully." In this latter connection the writer observed that the Senator was never content to say, "The sun came up, shone, and set." It was always for this politician, "That glorious golden orb emerging in unmatched splendor from the mysterious depth of the turbulent Atlantic, then wending its inexorable path across the cerulean dome of heaven, shedding its beneficent rays on the just and the unjust, before settling at rest beyond the Golden Gate in the placid arms of the Pacific."

The crimes perpetrated against audiences in other areas of our modern life are innumerable.

By actual count of this writer a recent spot com-

mercial mentioned a certain brand of beer by name twelve times in just sixty seconds. (Gertrude Stein was a piker with her "A rose is a rose is a rose.")

Do listeners have no rights involving felicity, delicacy, or reason on the part of advertisers? How many brands of cigarettes have—how many in the name of reason can be said to have—less tars and nicotine? How many kinds of headache remedy can reliably be claimed to relieve pain "fast, Fast, FAST"? What deodorant makes you more socially acceptable? What beer "tastes more like beer than any beer you ever tasted"? (Whatever in heaven's name that means.)

14

Bras and baths, girdles and gewgaws, toilet tissue and trash. Let us digress to raise the question recently raised elsewhere: "Must the bathroom be brought into the living room?" Must we be harangued endlessly by oily voiced hawkers claiming every conceivable advantage from purchasing their products, with exactly the same claims being made by all competitors? And what about the "secret ingredients" which supply witch-doctor type properties to otherwise common products?

IRRESPONSIBLE TALK

Of examples of the vice of irresponsible, unreasonable, and inaccurate talk there is no end.

Industry and labor lock horns for months in rounds of "contract bargaining." Yet neither gives evidence of listening to the proposals of the other. Neither interprets to the public accurately the offers of the other. Each appears bent upon talking past the other merely to pound the ears of the public.

Does the fact that we are constantly subjected to such talk cause us to tend to embrace it—to reflect this influence in our social conversation? Who can sit—or stand—in the presence of others without feeling compelled to fill every fleeting moment with chatter, however vacuous? But if it is merely silly, insipid jabbering, does it not constitute too much talk? How

restless do we become if some mechanical or human failure results in as much as thirty seconds of silence on a radio or television broadcast?

Psychologists might explain the meaning of all this talk in terms of the many kinds of modern "pressures" under which we operate. Our society may be so tightly strung, so highly keyed, as to need such release for the pentup forces within us. (Or does all the talk contribute to the tensions?)

But what does it mean to serious students of the speech arts?

Has there been some kind of failure on the part of teachers of speech appropriately and adequately to bring to bear the essence of the thought expressed by Alan Monroe*, when he wrote, "You must earn a deserved reputation for directness and sincerity in *how* you speak—and truth and thoughtfulness in *what* you speak."?

Worthy topics, worthily dealt with, are about the only acceptable excuse for talking.

We have a responsibility—indeed *the responsibility*—to offer training in effective communication of thoughts and feelings so that we serve to develop reliable leaders for our democratic society—a training that will produce speakers who are unwilling to market anything but solid, respectable merchandise, who recognize their responsibility for what they say, and who are unwilling to speak unless they know whereof they do speak.

As "a little leaven leaveneth the loaf" perhaps the ever increasing products of our speech training programs will ultimately spread their influence throughout our society to the end that we shall be less inclined "to become inebriated with the exuberance of our own verbosity," and shall neither embrace, pity, nor longer endure the vice of talking too much.

*Author of *Principles and Types of Speech*.

Truth can be lisped, stuttered, or twanged through the nose just as well as it can be molded by a meticulous Harvard or Oxford tongue. It can be mispronounced. It may be ungrammatical. Whether it comes in a satin case or a paper bag is a matter of no importance.

—WENDELL JOHNSON

MILTON J. WIKSELL
Associate Professor of Speech
Michigan State University

TEACHING PARLIAMENTARY PROCEDURE TO ADULTS

15

Now and then Speech teachers are invited to teach Parliamentary Procedure to labor unions, Home Economics Extension clubs, or other such organizations. The class may vary from a single two hour session to four such sessions. In any such case a high degree of planning and organization by the instructor is necessary if a maximum amount of learning and experience is to be afforded these groups in the brief amount of time allotted.

The purpose of such classes is obviously to avert poorly managed meetings in which any number of errors such as lengthy argumentation, or the awkward handling of business exists. As one member of an industrial firm in Bay City, Michigan said:

We have elected a new president who presided over the monthly meeting last night. There were at least two or three main motions on the floor at one time, tedious speeches by verbose members who said about the same thing over and over again, and many people were present who could not obtain the floor to present their views. As a result, I venture to say that of the two hundred in attendance, only about a third will be at our next meeting.

Such a statement could be made of many meetings and it is little wonder that members of various organizations are concerned over their declining attendance figures.

Inasmuch as adult groups can be quite large (some of the author's have reached a total of well over a hundred), it has been found practical to divide each class session into distinct units:

1. The instructor comments on the philosophy of parliamentary procedure, the role of the chairman and participants and the most frequently used motions.
2. Each class engages in practice sessions with "on the spot" coaching.

If this procedure is followed, a single two hour session can produce useful knowledge and provide some experience as well. Better still is the program or institute which permits three or more of these sessions. In the latter the author has noticed considerably more understanding of the subject which, as we all know, is not easily learned in one lesson. As one prominent businessman said:

I will not permit my name to be included on the

ballot for presidency of our local men's club. You ask why? It is simply that I am not well schooled in parliamentary procedure and I do not wish to be embarrassed before this body of men.

THE INTRODUCTORY DISCUSSION

The instructor should emphasize the importance of punctuality in regard to beginning and ending any meeting. He should recommend parliamentary procedure in its simplest form for the handling of business as the only way to insure more contributions to the solutions of problems from the membership. Some discussion relative to the rights of the participants, the duties of the chairman and the methods of voting would certainly be in order.

Having briefly exposed the entire group to some such common problems as these, begin at once with short explanations of the most commonly used motions in meetings. Of much value in teaching is the visual aid, so use it. For example, if time will permit it, show a short motion picture of parliamentary procedure in action.

As each motion is introduced by the instructor for class discussion, write it on the blackboard. Explain the purpose of the motion and give some unusual illustration of how this type of motion was misused, or used to good advantage in some meeting.

During the discussion of these motions refer to parliamentary desk charts, or easily manipulated guides on parliamentary procedure made available to each trainee at the beginning of the session. After some explanation of each motion, have a "dry run." The motion is introduced by a member of the class whom the instructor serving as a temporary chairman recognizes. A second is called for and the motion is restated as is customarily done in good meetings.

In institutes where there are to be more than the one session, it is advisable at the beginning of each succeeding session to write the previously learned motions on the blackboard for a brief review. It has been discovered that where four sessions are used the intro-

duction of about six types of motions per session is sufficient; more than this number might confuse the trainee.

PRACTICE SESSIONS

The principle that people learn by doing is a generally accepted law of learning. To understand parliamentary procedure a person must actually preside or participate. It is in the first attempts at either of these that one becomes particularly aware of a need for some ability in clear thinking and phrasing of parliamentary terminology.

16 For such practical experience, divide the entire class into groups of about six in size. As you can readily imagine, a large room or hall with an appropriate number of large tables for these small groups is necessary.

When the class has assembled around the tables, each person should print his name in large letters on a card and place it before him, thus enabling a new chairman and the participants to recognize those present by name.

Before the practice meetings begin, announce that all groups should use each of the motions recently explained by the instructor. If there should be more than one session, previously learned motions ought to be reviewed *after* the new ones have been practiced.

Of utmost importance in these sessions is the allocation of time so that each member in a group is given the opportunity to be a presiding officer, a secretary, and a participant. Supposing, for example, that sixty minutes are reserved for the practice period. This would allow, taking into consideration the brief comments which need to be made by the instructor from time to time, approximately six minutes for each individual to be a chairman. He will need several experiences (with a parliamentarian at his side) in forthcoming sessions to develop conviction, decision making, and other such skills in the handling of people and business at hand.

During the practice sessions the instructor should move about unobtrusively from one group to another observing various personnel in action. As an observer he should note the general attitude and leadership ability of the temporary chairman, as well as the behavior of all participants. For example, does the chairman follow the standard rules of order? Is he non-directive, or is he too dictatorial and abrupt? Does he allow each member the right to speak? Does he permit discussion following the second to a motion? In regard to participants, do some monopolize the proceedings? Are there others who are reluctant to challenge faulty procedure? Are there any who are deliberately using

parliamentary procedure to manipulate or delay without good reason the business at hand?

The instructor should, of course, be available for consultation whenever "mixups" occur in any of the groups. For example, some group may have a motion so involved with seconds that assistance must be sought in order to clear it from the table. Problems such as this arise frequently in inexperienced groups and they are not ordinarily fully dealt with in pamphlets or books. In such instances the instructor should call a halt to the proceedings of all groups in order to clarify the specific problem.

As to each trainee's task in handling the duties of the secretary, brief minutes should be taken of the business transacted and these should be turned over to the new secretary. Until the chairman in each instance has a fairly good acquaintanceship with parliamentary procedure, it is usually best to dispense with the reading of the minutes and the presenting of oral reports by committee chairmen so that as much time as possible may be devoted to the conducting of business from "the floor." Do not forget that each member is expected to formulate a main motion and actively participate in other procedural matters. The latter requirement would pertain, for example, to the careful observation of a chairman's decision when there is an almost equal number of voiced votes.

Near the conclusion of a session, reassemble the whole group to receive some constructive criticisms. If the instructor fails to do this, serious mistakes could go unchecked. Note any improvement you have observed. Cite instances of certain weaknesses yet in existence. State also how further improvement can be attained.

One further hint: If time permits in the final session of the course, give an oral examination on all the motions and other principles covered. Better still, or additionally, give each individual the opportunity to make a brief appearance as a presiding officer before the entire group, or one-half of it. For here is the real test—the handling of a larger body of people, using projection, volume, and skill in the conducting of a businesslike meeting.

Much parliamentary procedure can be learned in a few sessions if there is careful planning and organization. What is not learned in the sessions can be mastered by further study on the part of the individual as he studies his manual. But all the study in the world is of little value if it is not put to use. That is why, in the author's opinion, as many individual performances as possible should be provided each student.

The truth about man is inside him.

—ANON.

DE GAULLE:

A REVEALING SELF-PORTRAIT

Which of the following words best describes the President of France, Charles de Gaulle: "proud"? "principled"? "resolute"? "proper"? "uncompromising"? "haughty"? "unbending"? "austere"? "aloof"? "severe"? "autocratic"? "inflexible"?

He has been described in such terms during his entire public life and he may well fit any or all of them. But he would rarely if ever be described as "compromising," "affectionate," "tender," "benevolent," "submissive," "deferential." And yet in two speeches delivered in the Spring, Charles de Gaulle displayed some of these same characteristics. The addresses here alluded to took place in London's Westminster Hall and in the Capitol in Washington.¹

While both talks dealt essentially with problems of international import—the détente, relations among the nations, etc.—each provided for a use of common ground, conciliation, and even a courtliness quite unexpected in a man of de Gaulle's public mien.

In Britain, President de Gaulle told the members of both houses of Parliament that the kind words introducing him were really meant for France, rather than for himself, and that his appearance should be regarded "as a kind of meeting between our peoples" and that this meeting "is to be interpreted, on the French side, as an act of homage which she desires to make to you."

But this was only the first bouquet. M. de Gaulle then went on to discuss World War II, a period which marked "the brilliant military success," which "glorified" the people of Britain, which "rewarded all the sorrows and tears secretly suppressed" and which invested Winston Churchill with "immortal glory."

"Today," the President said, "my presence among you affirms to the people of Great Britain that the people of France have dedicated to them *for always* their friendship and admiration."

Alluding to the fact that Britain, despite "the most severe vicissitudes" since World War II, has been able to govern itself with only four prime ministers, de

Gaulle—undoubtedly thinking of France's interminable changes of government—told the Britons that their orderly government "inspires confidence in France."

In concluding, the President mentioned that Britain and France were "shoulder to shoulder" and then ended with this double bouquet: "What peoples know better than France and Great Britain that nothing will save the world except just those qualities of which they are par excellence capable: wisdom and resolution?"

The extent to which these words served their purpose is seen in the report of the London *Times*' political correspondent when he said that "none could be unaware of the surge of emotion that passed through Westminster Hall and which found expression in sustained hand-clapping, swelling in volume and then swelling again."²

In an editorial in the same newspaper it was said that "nothing could have been more aptly phrased or more magnificently delivered" than the speech before Parliament.³ De Gaulle, the editorial writer continued, "omitted nothing. Tact—and even flattery—never drew him aside from reality."⁴

In Washington, addressing both houses of Congress, the same expression of extreme cordiality was to be noted. After being introduced by Sam Rayburn, Speaker of the House, M. de Gaulle responded with: "The eloquent words you have just spoken, and for which I want to thank you, were inspired by the *reason and sentiment* which have at all times distinguished the relations between our two countries."

The speaker then used common ground in reciting the instances when France and the United States joined forces in promoting the cause of independence. He referred to our "common past" as "*great* because at all times we have served together for freedom." Our friendship, he went on to say, is "today more alive than ever."

In speaking of President Eisenhower, he conceded:

¹ Official texts of the speeches are printed in *The New York Times* and *New York Herald Tribune* of April 8 and April 26, 1960. Italics throughout are those of the writer.

² *The Times* (London), April 8, 1960, p. 8.

³ *Ibid.*, p. 15.

⁴ *Ibid.*

"Under any circumstances, I would have come *with joy* to see my illustrious friend." Then in the next two sentences, President de Gaulle issued a fusillade of compliments which must stand as a classic example of French clarity, conciseness, and artful diplomacy, not to mention an acute awareness of American domestic affairs:

I visited you in 1944, at a time when, under the leadership of Roosevelt, your decisive contribution to the war was to bring the liberation of France and of Europe. I came back in 1945 on the morrow of great victories won by the armies of the West, in Europe under the command of Dwight Eisenhower, in the Pacific under the orders of MacArthur, and while President Truman was striving to build a peace both firm and just.

18 Then, as if to acknowledge even his inability to improve upon such skilled (albeit unblushing) use of language, President de Gaulle commenced to talk "business"—the coming Summit Conference—with only an occasional bow to his American hosts. But, then, he ended his talk with an affectionate flourish:

Americans, let me say to you: In the big contest which lies ahead, nothing counts more for France than the wisdom, the resolution, the friendship of the great people of the United States. **This is what I came here to tell you.**

Dana Adams Schmidt, writing in *The New York Times*, said that at the conclusion of his talk "Senators and Representatives gave the French President a mighty ovation in recognition not only of his thoughts but of the precision, brevity, and rare eloquence which he expressed them."⁵

A reporter for the *New York Herald Tribune* saw a remarkable unanimity of opinion concerning the speech:

"Magnificent," said Vice-President Nixon. "Magnificent," said Speaker Sam Rayburn. "Magnificent," said a series of other listeners. There were no contradictions.⁶

⁵ *The New York Times*, April 26, 1960, p. 1.

⁶ *New York Herald Tribune*, April 26, 1960, p. 12.

To add to the impact of the language quoted above—it should be noted—the speaker spoke directly to his audience, almost completely ignoring scripts in both instances. Yet so confident was he of his knowledge of the material, that official translations were given to the listeners beforehand.

The warmth demonstrated by President de Gaulle was a source of consternation to some observers simply because it did not fit the stereotype they had of him. An editorial writer for *The New York Times* mused over the possibility that it could have been due to the mellowness "that comes to aging generals as the years slip by," or then, again, perhaps to the "warm sunshine of peace and a Washington spring."⁷

But whatever the immediate cause of de Gaulle's use of affective language, none could gainsay his great success in its use. The unanimous approval among his legislator-listeners on both sides of the Atlantic demonstrated beyond question his ability to utilize with unique finesse such language within the context of these occasions. While, indeed, such an exhibition of feeling in his speeches was not consistent with the popular conception of President de Gaulle, one's incredulity might be lessened considerably if he would keep in mind that "the language of diplomacy" and "the language of the heart" have been traditionally the language of Charles de Gaulle—French.

Thus the "aloof," "severe," "inflexible" de Gaulle is found to be also the public courtier of the two great English-speaking peoples of the world. In the aftermath of the Paris debacle as fashioned by Premier Khrushchev, Great Britain and the United States can rejoice in being wooed by one who unashamedly proclaims his heartfelt feelings in language at once understood by all.

⁷ *The New York Times*, April 26, 1960, p. 28.

Solitary reading will enable a man to stuff himself with information, but without conversation his mind will become like a pond without an outlet—a mass of unhealthy stagnature. It is not enough to harvest knowledge by study; the wind of talk must winnow it and blow away the chaff. Then will the clear, bright grains of wisdom be garnered, for our own use or that of others.

—WILLIAM MATTHEWS

CONVENTIONS

Conventions are fun!

Conventions fall into types, a few of which are:

1. "Rah! Rah!" (Alumni)
2. "Sell Long!" (Automobiles)
3. "The Children, the Children . . ." (Teachers)

For many years, I have been attending conventions. May I make a few remarks?

First of all, a word about the Ladies (God Bless Them!). They arrive about five minutes before the scheduled hour. They sit there, patiently and politely. They wear smart hats. They may wear gloves to match. They smile at the speakers. They nod in agreement. They applaud. They occupy the front rows. They take notes. And, no matter how dull the program may be, they do not leave.

Then, there is the Hotel Man, or, as they say in the night club racket, the Maitre Dee. Is it he who places the speakers' table smack in front of the setting sun? Is it he who commands the bus boys to bump in and out with the ice-water-glasses wagon? Is it he who names the rooms: "Creole," "Pink," or (for an oversized broom closet) "Texas"?

There follows, as the night the day, the Man Who Dreamed It Up, oft called the Program Chairman. Who is he? And his friends—for no one impresario could possibly bill all of the best at the same time. One year I had to choose from programs including such speech therapy authorities as Wendell Johnson, Charles Van Riper, Robert West, and Letitia Raubich. Seriously, though, the Program Chairman is a dedicated organizer. Would you want his job?

Who is the Man Who Shifts? The man who changes the room assignments so whimsically, I mean. At one convention recently a friend en route to the Grand Ballroom to hear a program on Cleft Palate found herself in a hotel sub-basement, where she had a free reducing massage in Vic Tanny's Gym.

Let us not forget the Book Salesman. He and his little booth add a "Hi Ho! Come to the Fair" atmos-

phere to the occasion. He and the convention browser play a kind of cat and mouse game—although I don't know which is the cat and which is the mouse. In any event, both know the rules: the one wants a free book, the other wants a fat order . . . I touch on this subject very lightly, for some of my best friends are book salesmen.

The Visual Aids Man. *This is a tricky bird.* He may be in the uniform of the hotel, or in a tuxedo, or in a cast-off rig from Guadalcanal. Now hear this: Beware! Whatever the disguise may be, more often than not he will wheel in his machinery at the precise moment when the speaker is about to share his twenty years' findings. Then, the VA Man realizes that he has forgotten the extension cord. Or, the lens. AC, DC? Finally, everything seems to be in order. So, there they are, the slides—upside down. All of which confuses everyone, including the man who spent those twenty years.

Another favorite stunt the VA Man has up his sleeve is the Vanishing Act. This is simplicity itself: the films *never* arrive; they will arrive momentarily by carrier pigeon; or, they *may have been* misplaced. An example of the latter occurred recently, when the films scheduled for two adjoining hotel rooms were switched. A documentary was intended for a speech panel on stuttering; another documentary was promised to a bachelors' party. There was capital amazement in both cases. The members of the speech convention were unanimous in declaring the cinema they saw the high spot of the weekend. The bachelors were speechless.

In summary, a few questions:

1. Why not oil squeaky chairs?
2. Why not forbid cheap cigars?
3. Why not open windows once in a while?
4. Why not read papers with some degree of audience relationship?
5. Why not—all of us—be more polite, like The Ladies (God Bless Them!)?

As I said in the first place, Conventions are Fun?

GO TO THE LECTERN

20

There seems to be some small confusion as to exactly what name is most appropriate to designate the physical location, or object, from which a speaker speaks.

In any given class period a teacher of speech might refer to a podium, a rostrum, or a lectern, each time having in mind the wooden or metal object upon which a speaker may rest his notes, or behind which this same speaker may hide his quivering knees.

Few, if any, of our learned profession would send the speaker to the *ambo* (the special name of the pulpit or reading desk in early Christian churches, "an oblong enclosure with steps usually at the two ends") or to the *tribune* (a raised platform; the throne or stall of a bishop).

Such egregious errors are not for us. Our mistakes, though just as incorrect, are more subtle.

Perhaps Miss Stein had poetic truth on her side when she stated "A rose is a rose is a rose." However even Gertrude Stein would balk at saying, "a dais is a podium is a rostrum is a lectern." In words, and in reality, these are four different objects.

A *dais*, according to the *Oxford English Dictionary*, is a raised platform at one end of a hall for the high table or for seats of "honour." True, some classrooms still sport a dais, but seldom do we see a banquet table set thereon. Whatever else the modern student considers his professor's desk and chair, I doubt if many refer to it as the "seat of honour."

If you find a continuous seat or bench around the walls of a room, you have stumbled onto a *podium*. Webster also allows us, as a second choice, to identify

a podium as a dais. Another source identifies a podium as a low, foundation wall around a room. Perhaps, long ago, a speaker mounted such a foundation wall in order to rise above the masses in a crowded room and make himself heard. No source nowadays credits a podium as being primarily for a speaker's use.

In ancient Rome the forum served as market place, meeting place, and town hall. A platform was often erected, and finally left standing permanently, in the forum to allow speakers a place from which to address the citizenry. In 338 B.C. the Roman warriors stripped the figureheads, or beaks, from some ships taken from the Antiates. These beaks (*rostra*, L.) were used to adorn the Forum's speaking stand, which by transference came to be referred to as the *rostrum*. A further extension of the word resulted in its being applied to any platform or stage adapted for public speaking.

In Victorian England, and in 19th Century America, many families of position took pains to provide a reading desk in their homes. Even more frequently such a reading desk was found in the churches of the day. These reading desks were called *lecterns*.

Of all of the choices given us, a *lectern* most closely resembles the stand we commonly find on stages and in classrooms. The stand is designed to support a speaker's notes and often the speaker himself. This type of stand appeared on television bearing up the presidential candidates in the series of Great Debates of the 1960 election campaign.

Bearing the above distinctions in mind, I suggest that we are most accurate when we exhort a speaker to "go to the lectern"!

DO ASK THE PARLIAMENTARIAN— BEFOREHAND

It is a rare privilege—for the first time since I first met him years ago—to file a dissent from the views of Ray Keesey. In *TODAY'S SPEECH* last November I hope he was not speaking for the majority of our Court in the case of *Presiding Officer vs. Parliamentary Ignorance*. The problem is a real one, and he clearly defines it. But are there not superior alternatives?

I concur that annual business meetings of large organizations, in any future we can foresee, will continue to be presided over by officers who are not expert parliamentarians. True, cursory study of Robert's *Rules of Order* will not suffice. Justifiably we may lament that such leaders neglected to elect in college the courses in procedure which we teach. Perhaps too optimistically we expect that such men and women, as they rise through the musical chairs of vice-presidencies, will acquire minimum skill by devoting one night a week for a semester to an extension course in this subject. Their prediction of their need is likely to remain of the hindsight sort.

And whenever time is too little and too late, it's a lot easier to do-it-yourself than to teach-others-how-to-do, the adage about professors notwithstanding. In a moment of frustration with which I sympathize, Ray suggests that the parliamentarian actually himself preside, once the meeting's amenities are over. May there be another solution—through instruction by, rather than resignation of, the parliamentarian?

Possibly I rise in rebuttal merely because my experience has been different from Ray's. I too have served—coincidentally, for four annual meetings also—as parliamentarian to the New York State School Boards Association. Maybe I've just been lucky: the four presiding officers I have assisted have varied in ability, but none has effected a reduction of his meeting to "parliamentary wrangling." None has become "involved emotionally," spoken, or had to speak, "in favor of or against the point under discussion." Aside from two premature motions (one to table, which lost; the other to adjourn, which propelled *sine die* into a twelve-month limbo advocacy of federal aid to education),

none of the more than six hundred official delegates "planned a deliberate parliamentary tangle for strategic purposes." At least in part, I believe, this Association has succeeded in avoiding such trauma through the consultative approach it has adopted in utilizing its parliamentarian's services.

Aside from amenities of officers' reports, a nominating committee's report, and election and introduction of new officers, the sole "business" to come before this assembly is a series of resolutions, formulating Association policies in internal relations among its member school-boards and official views on past, present, and future legislation helpful or detrimental to the cause of public education in the state. The consultative function of the parliamentarian occurs along a five-stage continuum.

1. This Association is blessed with an exceptionally able full-time executive director and staff. Its bylaws fortunately provide that all resolutions must be submitted by member school-boards to a resolutions committee ninety days prior to its late-October convention date. As these proposals arrive in spring and early summer, as the local board-members preparing them communicate with the Association office, as problems emerge which predict parliamentary crises, the executive director, by mail and by telephone, consults with the parliamentarian. The resolutions committee scrutinizes all proposals with consummate care, classifies them into those recommended, not recommended, or submitted with no recommendation at all—publishes elaborate comment along with them in the *September Journal*.

2. On the Saturday preceding the Monday session five persons meet at lunch: the president, the executive director, the chairman of the resolutions committee, the Association's legal counsel, and the parliamentarian. Last-minute data on delegates' desires and intentions are fed into the planning mill. Agreement on how the president can most effectively handle each parliamentary anticipated problem is hammered out.

Continued on page 29

TEACH THEM *ANYTHING*, BUT NOT SPEECH

22

The reasons for not improving one's speech, offered in all seriousness by persons who have never tried to do so (such as college students, faculty members, and administrators), are sometimes interesting and sometimes diverting. It is axiomatic that we cannot know a subject unless we have thoroughly studied it, but that does not deter us from having convictions about it that we hang on to as fondly as we do to the last three hairs on our head.

My answer to ill-spoken arguments against better speech has always been a merciful silence. This was and is a mistake. First, even though skill in speech is unimportant to your critics, it is still *de rigueur* on your part to make a demonstration of it; second, silence is merely a white flag that proves you have no guns guarding your inner vacuity. Since I have been the receptacle of many unpremeditated opinions, and since no wisdom accrues from storing up reasons for which we have no use, I hereby empty out one of my auditory waste-baskets that contains a few examples of these arguments.

Example 1. "Speech training is unnecessary: I never had it." Well, prepare for another pronouncement for the ages: I never studied nuclear physics. This is not because it is a twentieth century newcomer in the liberal arts curriculum. Nor do I claim that I am wiser, more important, or better off for *not* having studied it. Furthermore, I don't consider the subject a waste of time. It's just that in the life I lead and like to lead I feel that a certain amount of ignorance is good for my nerves. However, in view of the present state of the world, I recommend it as a most important study for the young. What is the best thing to do when confronted with the what-I-don't-know-doesn't-matter attitude? Perhaps the most elegant answer is to quote Shakespeare, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." This quotation is also a convenient reply to the type of scholar who inquires, "Do speech people ever read a book?"

Example 2. "Speech improvement isn't studied in

most foreign schools." In some foreign countries (or so I read in a book) the men wear skirts and the women wear pants. In our culture the opposite custom prevails. Of course, many American women obviously like to wear pants, but we Americans (including the pants-wearing women) definitely do *not* expect men to wear skirts. Now in England, motorists drive on the left side of the road. Here in the United States we keep to the right. If you prefer to ape the English manner, your driving career will probably be exciting, if short. Each society has its own laws, customs, and habits. Fortunately for us, we do not have to limit ourselves to what is thought and done elsewhere.

Example 3. "You can't 'improve' speech: one person's speech habits are as good as another's." Speech, as can be seen by this argument, is a "many-splendored thing," a perfect law unto itself. It is also totally unique: unlike everything else in life, speech has no good, bad, or indifferent manifestations.

Any form of speech, any form of writing, literate or near-illiterate, is of scientific interest to the linguist. Contemporary linguistic doctrine suggests to some of us that we quit trying to prescribe improvements in speech or writing, that we ignore meaning as much as possible in our analysis, and that we attempt to describe language as it is actually spoken and written. Followed scrupulously, we therefore describe an idiolect, or (unless we assume that our speech pattern is everybody's pattern) an endless succession of idiolects.

The fact that we are not professional linguists may give us guilt feelings, and we may decide to leave the individual's voice, articulation and grammar alone, and instead seek to foster his feeling of Communication (the capital packs quite a crusading wallop). An English teacher, when asked whether a comma was needed for clarity in a certain sentence, replied, "Do you feel comma there?" Rather than ask, "Do I feel that I'm communicating?", do not be afraid to demand, "Do I know *why* and *what* and *how* I'm communicating?" Our evasion of some of the basic issues of

improving speech is beside the point anyway: it does not follow from the linguist's creed that it will be the force governing human beings in their daily communication with each other.

PRACTICAL CHOICES

Besides, all things are not of equal value. In every sphere—moral, legal, religious, scientific, artistic—human beings make value judgments. Since we must make practical choices, some things are considered better and some are considered worse. And so it is with speech. All persons do not agree upon what is better speech and what is worse, any more than they agree upon any other kind of value judgment. As Aristotle pointed out, if there were no differences of opinion, there would be nothing to argue about. In a world of agreement, what would most people do with their time? We don't scrap fields of knowledge which harbor sharp differences of opinion; instead, we learn more about them so we can have the power of intelligent choice.

No known society is content to leave the individual as he is. From toilet training to higher education, from playing with blocks to pursuing a profession, the individual is urged to develop his potentialities, to learn more things, to conform to standards, to do his share of the work, to get along peaceably with others, to sustain and improve the common welfare.

There is no more reason to leave an individual's speech as it is than there is to leave his knowledge of literature, science, mathematics, or foreign languages as they are. English "as she is writ" and sometimes speech "as she is spoke" are subjected to improvement in both matter and manner at every educational level. Education discriminates between good, bad, and indifferent. As Adolf A. Berle, Jr., said at the recent fifteenth National Conference on Higher Education¹, "Professors must point out what things are first and first-rate, and what things are secondary and second-rate, and what are discreditable and due to be discarded." Education changes the individual for the better (we hope). Therefore, long live speech training! One of the most pathetic modern fallacies is the belief that good things "just grow." Leave anything alone and its weeds will triumph.

Example 4. "*Meaning is all that counts. If you can be understood, speech improvement is unnecessary.*" If I close my eyes, I swear I can hear Emerson rise up out of his grave and say, "The way you talk speaks so loud I can't hear what you have to say."

We may *understand* the meaning of a misspelled, ungrammatical, disorganized, and dull written effort

or lack of effort, so why try to improve it? Simply because the author is falling down on the job of offering a meaning that has worth as information, entertainment, or interpretation of existence. We enjoy the benefits of our culture; therefore we should pay back something towards its maintenance and growth.

We can *understand* the person who says, "I mith you tho," because we translate his sounds into *th* sounds. We must be careful not to exchange *all* of them, but only those that are supposed to be *s*. Instead of forcing thousands of people to do this substitution, wouldn't it be simpler and more economical of human effort for the individual, especially the educated individual, to get busy and learn to articulate the *s* sound? Not more economical of *his* effort, of course.

One writer cites the physically big man with the tiny, high-pitched voice, and pleads that we overlook the initial shock of it and see only the meaning of his utterances. Instead of putting the burden of communicative cooperation upon everyone else, wouldn't it be better for all if the man assumed *his* burden and learned to use his voice properly?

DEMANDING ATTENTION

The individual has no right to *demand* attention or tolerance or understanding from others. He can only hope for them, or, if he is wise, earn them. Others will understand us better if we undergo the discipline of making ourselves more desirably understood. This is not a popular point of view. It is more in vogue to "get out from under." The individual today seems to be a rather vaguely divine mass of inspiration and therefore above criticism. He lets others do all the adjusting while he basks in his own feelings. The world owes him understanding as well as a living. He, of course, owes the world nothing.

When brought smack up against some of the facts of life, the individual is furious that such things as great skill, fame, and wealth are not birthrights, but must be *worked for*. He scorns a world that cannot recognize the great music, writing, inventing, managing, or governing that flows in a pure and undefiled stream out of him without an hour of instruction.

True it is that poor education may thwart genius, but lack of education drastically limits it. "Masters," as Robert Henri says, "are very faulty, they haven't learned everything and they know it. Finished persons are very common—people who are closed up, quite satisfied there is little or nothing to learn."

Example 5. "*Speech is a personal thing: it is wrong to make anyone conscious of his shortcomings.*" Just think, you may challenge a person's ideas of the universe, his religious beliefs, his economic values, his

¹ Reported in the *New York Times*, March 7, 1960.

judgment of good and evil, his whole philosophy of life, but *don't* risk the terrible trauma of having him make a full tone instead of a pinched one or of having him pronounce a diphthong so that you can recognize it without first interpreting the context! What is more personal to us than our ideas? It is no more of a shock to hear that your articulation is indistinct than it is to hear that the world probably was not created a few thousand years ago as you grew up to believe.

Speech study *does* make a person conscious of his speech, just as laboratory training makes him conscious of his laboratory technique. It teaches him to compare himself unfavorably with "good" speakers. As a result, he comes to dislike his own speech, the one he grew up with. This dire result is merely one of the basic requirements for any learning worthy of the name. We grew up with our baby teeth, but had to give them up to develop better ones. Who would advocate that the knowledge of biology, mathematics, history, or chemistry that we grew up with is a personal thing, and that it is wrong to make us aware that our grasp of these subjects is inadequate? As Voltaire said, "Dissatisfaction shows progress."

CONFORMING TO PATTERNS

We are constantly under group pressures to conform to cultural patterns. The skin of the face is no better or more moral than the skin on the buttocks, but custom recommends exposing only the former to public view. An individual who follows his inner feelings and reveals the "wrong" skin will not get far in our society. This is not at all logical, for as any mother could tell you, a baby's backside is more charming than many an adult face.

We all agree that a dollar contains ten dimes. If you give someone nine dollar bills for a ten, he will protest that you have short-changed him. We all agree that a yard contains thirty-six inches. If a leap of four feet will take you out of the path of a speeding car, and you jump three feet eleven inches, it wasn't our convention of measurement that was wrong.

We agree on English spelling. Queen Elizabeth spelled to suit her ear or fancy; Shakespeare spelled his own name in various ways. Why shouldn't we do the same? Why submit to the tyranny of conformity and be forced to spell words in ways that have little resemblance to their pronunciation? Nevertheless, spelling has become standardized (with very few variants); dictionaries and handbooks of usage show what it is. Printing experience of centuries proves the convenience of standardized spelling, even though it is monstrously inconsistent and unphonetic. But

think how much worse it would be if we had to learn and remember several spellings for each word! Believe it or not, conformity exists because it makes life easier for everyone, except for the non-conformists.

Speech, being a social activity, is based upon a body of conventions. If meanings are to be conveyed, the sound patterns and grammatical patterns must be agreed upon and shared by the individuals of the group. The fewer differences in the medium, the more efficient the communication.

Any established and widespread medium will suffice. What most people agree upon sets the pattern; what only a few do does not destroy it. We have several dialects in this country whose main features are conformed to by many millions of people. Each one contains optional variants; each one contains variants *not* agreed upon by the majority. To find out which is which, all you have to do is to analyze some 160,000,000 speech patterns and find out what features the majority share. If this is too burdensome, then analyze perhaps 30,000,000 patterns and see what the majority of these agree upon. Otherwise, to define good speech, you will have to depend upon informed opinion, just as you do to find out what is good in music, literature, economic policy, astronomy, medicine, and all other activities.

Everything has its price. "The gods sell all things at the price of labor." Unless you do the work, you do not get the result. A good painter, scholar, gardener, or lawyer did not just grow. Each is the result of effort, devotion, insight. These things come only with humility: through awareness of what we are, through disapproval of our limitations, through determination to improve at all costs.

To speak, or read, or write our native language well is a lifelong process. It isn't only that good speech does something *for* you (and some people scorn the utilitarian in order to prove that by nature they are aristocrats) but that good speech does something *to* you. We are born into the animal kingdom and it takes threescore years and ten to become a human being, if then. This great fulfillment is impossible without the insights developed by the unending discipline of the spoken language.

We ought not to treat living creatures like shoes or household belongings, which when worn with use we throw away.

—PLUTARCH

First I splainify, then I argify, and then I puts in the arousements.

—ANON.

GRANDILOQUENT OCCASION: THE OPENING OF THE ERIE CANAL

On November 4, 1825, daybreak over New York City was heralded, according to a reporter, by "The roar of cannon from different points, and the merry peals of our bells greeted the sun . . . signals were given by the flagship and the various flags, banners, and other decorations were run up as if at the command of a magician." Thus began a day of carnival, parade, and general jubilation. In the restrained words of *The New York Advertiser*, there was a "splendid demonstration of public feeling" on a day "remarkably warm and pleasant, and very favorable for such a display." The occasion was the grand opening of the Erie Canal by the "Great Aquatic Expedition" which traversed more than 425 miles of water connecting the Great Lakes with the Atlantic Ocean. The New York City celebration climaxed ten days of noisy festivities in every village between Buffalo and Sandy Hook—even as far away as Cleveland, Ohio.

Why did the opening of a canal cause such furor among New Yorkers? In a vigorous speech, one canal promoter cited the chief reasons for enthusiasm: ". . . in eight years, with eight millions of dollars," the approximately one and one-half million New Yorkers "made the longest canal, in the least time, with the least experience, for the least money, and of the greatest public utility of any other in the world." This frontier hyperbole accompanied the successful completion of the canal project when the benefits had become obvious. In 1824, even before the entire route was opened, canal tolls amounted to \$325,000. Canal towns were growing at an incredible rate. In 1810, Buffalo was a village of "thirty to forty houses"; in 1825, it was a community of 2,660. In 1810, Rochester was "without a house or an inhabitant"; in 1825, the population exceeded 5,200.

Although success brought its customary general endorsement, the canal project had not always enjoyed such a favorable climate of opinion. When DeWitt Clinton, the Senior Canal Commissioner and tireless propagandist, broke the first ground on July 4, 1817, there was no dearth of articulate citizens to view the

undertaking with a jaundiced eye. "Many thought it a wild and ruinous project, too vast for the resources of the state, and too premature for its energies. However, few champions of a *cause celebre* have enjoyed such a personal triumph as DeWitt Clinton. He not only participated in the 1825 ceremonies, but as Governor of New York state, he became the leader of the Great Aquatic Expedition which opened the canal.

25

HORN-SOUNDING RHETORIC

To quote Lieutenant Governor Tallmadge, who accompanied Clinton on the canal trip, the expedition was "one continued scene of welcome, joy and hilarity." An optimistic people celebrated a Bunyanesque achievement in an appropriately extravagant fashion. The flotilla of boats wended its way downstream amid a barrage of artillery, riflery and fireworks. Tons of food were consumed at official banquets, and judging by the number of toasts offered, liquor was drunk in Gargantuan quantities. Since marching, cheering, and flag-waving were apparently not sufficient to deplete the energies of the celebrants, dancing was also available at Grand Balls. The occasion resembled a combination Fourth-of-July picnic, whistle-stop campaign and grand tour by prominent personalities; its most characteristic expression was the loud, pompous, back-patting, horn-sounding rhetoric appropriate to this kind of ceremonial speaking. Speakers varied in degree of self-importance and self-congratulation as well as style of speaking and sheer ability to split eardrums, but all partook of the grandiloquent occasion.

The Great Aquatic Expedition got under way at Buffalo, the northwest terminus of the canal. At 9:00 A.M., on October 26, 1825, a "public procession was formed in the Park in front of the Courthouse." A half-hour later with "the Buffalo Band and Captain Rathbim's company of riflemen" in the lead, the procession of committees and distinguished strangers moved down the main street of Buffalo to "the head of the canal, where the Boat 'Seneca Chief' elegantly fitted was waiting." Governor Clinton, Lieutenant

Governor Tallmadge, the New York City delegation, and various village committees went aboard.

After mutual introductions, Jesse Hawley of Rochester delivered an address to which Judge Forward of the Buffalo Committee replied. Like most of the speakers who commemorated the grand opening, Hawley leaned heavily on clichés. In a speech characterized by verbosity, he respectfully referred to "the tablets of history" and the "glorious revolution." His second sentence of over two hundred words possessed a truly Germanic amplitude. The content naturally dealt with "mutual congratulations" and the rosy depiction of "the future prospects of our beloved country."

Judge Forward's rejoinder was briefer but just as flowery and confusing.

26

... to witness the head (Clinton) of those illustrious benefactors, rest upon the bosom of this imperishable monument (the Erie Canal) of state pride and individual merit, will present to the other infant cities which adorn its margin, as it now does to this (city), an occasion for rejoicing which the world has never seen before.

When the florid rhetoric ceased, a thirty-two pounder was discharged, and the *Seneca Chief*, as reported by *The Buffalo Patriot*, "led off in fine style, drawn by four gray horses fancifully caparisoned." The *Superior* followed and then the two freight boats, the *Commodore Perry* and the *Buffalo*. "The whole moved from the shore under a discharge of small arms from the rifle company, with music from the band, and the loud and reiterated cheers from the throng . . ."

The Great Aquatic Expedition visited twenty towns between Buffalo and Albany in eight days. No accounts of most of these landings have been preserved in local newspapers except in the cases of Rochester and Albany, though presumably the pattern was much the same for all. *The Monroe Republican* of Rochester reported that on a wet Thursday (October 27), the boats from Buffalo bearing "his Excellency the Governor, the Lieutenant Governor, and Committees from various places" were greeted by the inevitable rifle and artillery companies, a crowd of dampened residents, and the executive committees of Rochester accompanied by a delegation from Canandaigua. At Rochester, the little fleet acquired a new vessel, *Young Lion of the West*, which was "decorated with appropriate flags."

Following the boat ceremonies the entire party came ashore to attend a banquet, and many a glass was raised to the health of the Governor and the glories of internal improvements. "In the evening, a general illumination of the village took place," and thereafter the Governor and his party retired to the boats "under military escort" while the local gentry concluded the day's festivities with a "Grand Canal Ball, given at

Colonel Leonard's Assembly room, which was very numerously attended."

SPEECHES AT ALBANY

Seven days later, a somewhat more elaborate welcome was tendered by Albany whose population of 15,974 made it a giant among canal towns. After the disembarkation, visitors and local officials paraded to the Capitol led by twenty-four cartmen with flag-bearing carts carrying "produce of the west." At the Capitol, a rhetorical *potpourri* was presented to the assembled crowd. First came the consecration of the canal by the Rev. Mr. Lacy who strung together a long chain of platitudes about "the benevolence of the Almighty." Philip Hone, an Alderman representing the Corporation of the City of New York, gave a restrained, innocuous speech apparently motivated by a desire to avoid political friction. As the final rhetorical effort Lieutenant Governor Tallmadge delivered a typical politician's speech distinguished for hackneyed figures stressing "our high ambition to gain the civic wreath" unlike "the conquering hero" who "may wish to bespangle his banners with the tears of the widow and the orphan."

On this bombastic note, the gathering before the Capitol broke up, and the social élite repaired to a special dinner. Some 350 persons sat down to a banquet served on a drawbridge which had been canopied and festooned with evergreen. Lieutenant Governor Tallmadge and the Mayor of Albany toasted each other in the show of mutual admiration beloved of politicians. There were several toasts to politicians, and all were phrased in the unctuous language of compliment and conciliation with many references to "genius and enterprise" and "the union of hearts." After the banquet the visitors re-embarked, and the flotilla was towed down the Hudson toward the Atlantic.

Two days later on the morning of November 4, the Great Aquatic Expedition arrived in New York City. Clinton and the delegations went aboard the steamboat *Washington*. The vessels of the original expedition were augmented by local craft to form an aquatic procession of some twenty steamboats and canal boats which proceeded from the East River, around the Battery, where 70,000 people lined the shore, into the bay and past the Brooklyn narrows to Sandy Hook. There the boats formed a circle around the *Washington*, and "Governor Clinton went through the ceremony of uniting the waters by pouring that of Lake Erie into the Atlantic." He then delivered a brief, formal address praising "the wisdom . . . of the people of the

state of New York" and asking for the blessing of "the God of the Heavens" upon the newly completed canal.

THE NEW YORK CITY CELEBRATION

The aquatic procession was only part of the New York City celebration. At the same time, a parade of the societies began at the Battery, wound its way through the Bowery, and up Broadway to the Park. Four buglemen on horseback led the colorful procession which included the Agricultural Society, tanners, potters, bakers, coopers, eight companies of the New York Fire Department, printers and book-binders, a scarlet-and-gold clad band of musicians, the members of Columbia College in academic robes, and the Society of Free Masons. Many of the groups carried large banners, and some, such as the tanners and coopers, rode on elaborate wagons which showed the operations of these trades.

Among the unofficial activities was an ill-fated balloon-ascension. According to *The New York Evening Post*, "Madame Johnson did not make her ascent from the Vauxhall Garden, owing to some difficulty in filling the balloon with gas, and the populace became enraged and committed some excesses upon the garden fences and shrubbery." The final

attractions of November 4 included fireworks, a large transparency representing "the introduction of Neptune to the Lady of the Lakes by the genius of America," and the illumination of principal buildings such as the City Hall, Theatre, and Sikes' Hotel.

An exclusive Canal Ball was held at the Lafayette Amphitheatre three days later; a five-dollar ticket purchased from a sponsoring committee, which included a Livingston and a Van Rensselaer among its members, admitted one gentleman and two ladies. November 7 also witnessed "The Grand Canal Celebration," a comic sketch in one act presented at the Theatre by Mr. Cooper and Company who offered "The Revenge," a tragedy, and "The Liar," a farce, on the same bill.

Thus, the celebration of the grand opening of the Erie Canal ended with a theatrical parody, an entirely appropriate conclusion. The color, the noise, and the rhetoric exhibited the theatrical flair inherent in such a grandiloquent occasion. Though the canal opening was a dedication ceremony motivated by serious purpose, from another viewpoint it resembled a prolonged publicity stunt comparable to those of P. T. Barnum. "The Great Aquatic Expedition has been made monstrous," *The Monroe Republican* lamented, but pompous flamboyance and ludicrous exaggeration were inevitable. The occasion generated its own atmosphere.

27

To destroy the Western tradition of independent thought it is not necessary to burn the books. All we have to do is leave them unread for a couple of generations.

—ROBERT M. HUTCHINS

Watch what people are cynical about, and one can often discover what they lack, and subconsciously, beneath their tough condescension, deeply wish they had.

—HARRY EMERSON FOSDICK

Timely McGRAW-HILL Books

PHONETICS:

Theory and Application to Speech Improvement

By JAMES A. CARRELL and WILLIAM R. TIFFANY, both of the *University of Washington*. *McGraw-Hill Series in Speech*. 361 pages, \$7.75

The text for beginning students of speech. It attempts to bridge the gap between the *theoretical* and *practical* approaches to speech improvement. The authors feel that in general speech improvement requires both speech practice and ear training. The text is designed to help the student do as much "ear training" as possible by himself. Throughout, the student is given appropriately organized facts about his spoken language.

28

MODERN DEBATE: Its Logic and Strategy

By ARTHUR N. KRUGER, *Wilkes College*. *McGraw-Hill Series in Speech*. 448 pages, \$6.50

A text designed primarily to provide instruction for college and high school debaters, and for use in courses in argumentation and debate. The author departs from the classic treatment of the subject in featuring a new, *more functional approach*, with a wealth of examples culled from the national debate questions of the past ten years.

EFFECTIVE BUSINESS SPEECH,

New Fourth Edition

By WILLIAM P. SANFORD, *St. Louis University*, and WILLARD H. YEAGER, *Ohio State University*. 443 pages, \$6.75

This book covers the *basic principles* that must govern effective talking. It presents, by formula and example, the requirements of public or semi-public speeches in use in the business world. After applying the basic principles of effectiveness to the business interview, both in the inner workings of the organization and in dealing with the public, it treats authoritatively the business conference in its various forms. The book concludes with a balanced treatment of group discussion as used in business and public life.

AMERICAN DRAMATIC LITERATURE

Edited by JORDAN Y. MILLER, *Kansas State University*. Recently published.

Designed as an advanced college textbook for drama courses with students already possessing some understanding of literary and dramatic art. A thorough evaluation of the historical background of the American theater leads into the evaluation of ten significant plays written since 1918 and reprinted in the second half of this text.

Send for Copies on Approval

McGRAW-HILL BOOK COMPANY, Inc.

330 West 42nd Street

New York 36, N. Y.

DO ASK THE PARLIAMENTARIAN— BEFOREHAND

Continued from page 21

3. For two hours preceding the business meeting the parliamentarian sits in a small room in the convention hall. With him are the resolutions committee chairman and the legal counsel. This panel is available to any delegate who wishes to initiate any parliamentary action from the floor. If it's a problem of factual support, the resolutions chairman is knowledgeable. If it's a matter of law, counsel opines. The parliamentarian renders no opinion on the content of any resolution, solely on how to go about getting done what the delegate wants to do. Particularly, advice is contributed on amendment phrasings which will pass parliamentary muster.

4. During the meeting itself, while the resolutions chairman is reporting a resolution, or delegates speaking to it from the floor, the parliamentarian sits with the president at a table adjacent to the lectern. Together they estimate the situation forthcoming, review how it is to be managed. Checked thus informally are such questions as "Is the motion he's about to make in order?" or "Would it be out of order now if someone were to . . . ?"

5. A few days after the meeting adjourns, the parliamentarian submits to the board of directors post-mortem reflections on its conduct, recommends ways in which certain matters may be handled more expeditiously the following year. Through this mechanism several clarifying changes in the bylaws have been achieved. Specific special rules for the conduct of the meeting are now adopted at its outset. Since all resolutions are printed, both in the *Journal* and in the convention program, no longer are they read aloud at length. The distinction between "Question!" and "I move to close debate" is gradually creeping through the pores. Often as the directors review such recommendations, further correspondence with the parliamentarian results. It has never yet been necessary for him to travel 137 miles to attend such meetings, though he always could. Thus his service is continual, throughout the year.

I am generalizing, I concede, from a single instance. In some situations perhaps, the parliamentarian should do-it-himself. But I suggest consideration of this less radical alternative: don't "don't ask the parliamentarian." Do ask him: but ask him well in advance. If the parliamentarian will conceive his role as *consultative beforehand*, diagnostic rather than medicative, he need never himself preside.

THEATRICAL SUPPLIES

Paramount Exclusives!

SCENE PAINT

PREFABRICATED SCENERY

LIQUID LATEX

FILM STRIPS

Free 72 page Catalog sent to schools

**PARAMOUNT THEATRICAL
SUPPLIES**

32 W. 20 Street, New York 11, N. Y.

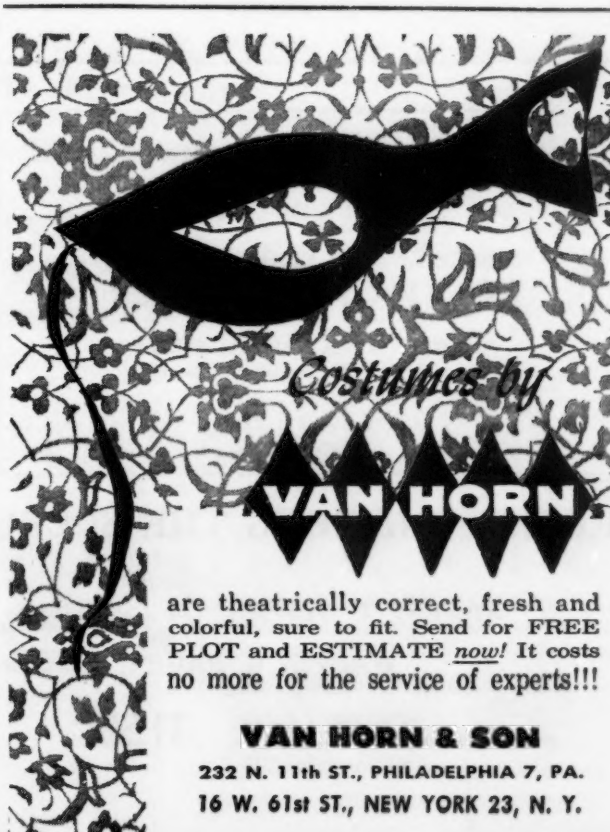
29

*Getting an idea should be like sitting down on a pin;
it should make you jump up and do something.*

—E. L. SIMPSON

*Our dignity is not in what we do, but what we
understand. The whole world is doing things.*

—GEORGE SANTAYANA



Costumes by
VAN HORN

are theatrically correct, fresh and colorful, sure to fit. Send for FREE PLOT and ESTIMATE now! It costs no more for the service of experts!!!

VAN HORN & SON
232 N. 11th ST., PHILADELPHIA 7, PA.
16 W. 61st ST., NEW YORK 23, N. Y.

AN IMPORTANT PUBLICATION . . .

containing

30

RHETORIC AND PUBLIC ADDRESS

"RHETORIC IN AMERICA SINCE 1900"
by Carroll Arnold

"RHETORICAL CRITICISM BY LAYMEN"
by John F. Wilson

"EMERGENCE OF A RHETORIC
OF DISCUSSION" by Harold P. Zelko

"PSYCHOLOGICAL INFLUENCES
ON RHETORIC" by Elnora D. Carrino

THEATRE AND DRAMA

"THEORY AND PRACTICE IN MODERN
THEATRE AND DRAMA" by John Gassner

"TECHNICAL DEVELOPMENT
IN THE THEATRE" by Edward C. Cole

"DEVELOPMENT IN THE MUSICAL
THEATRE" by William Green

"SHAKESPEAREAN PRODUCTION
IN NEW YORK" by Bernard Beckerman

SPEECH SCIENCES

"SPEECH SCIENCE IN THE FIRST HALF OF
THE TWENTIETH CENTURY" by Robert West

"HISTORY OF THE SPECIALTIES OF
SPEECH SCIENCE" by Robert West
"FIFTY YEARS OF PHONETICS"
by Charles K. Thomas

"HEARING AND HEARING DISORDERS"
by Moe Bergman

"HIGHLIGHTS IN THE STUDY OF APHASIA"
by Jon Eisenson

ORAL INTERPRETATION

"SOME TRENDS IN INTERPRETATION"
by Ray Irwin

"CORSON, COPELAND AND CURRY ON
READING ALOUD" by Helen G. Hicks

"INTERCOLLEGIATE POETRY READING"
by Ruth A. Damon

"CONCEPTS OF RHYTHM"
by Wallace A. Gray

SPEECH EDUCATION

"SPEECH EDUCATION IN PUBLIC
HIGH SCHOOLS" by Evelyn Konigsberg

"PUBLIC SPEAKING IN PUBLIC
HIGH SCHOOLS" by Elnora D. Carrino

RADIO AND TELEVISION

"HALF-CENTURY OF BROADCAST
REGULATION" by David R. Mackey

"BROADCASTING AND THE
PUBLIC INTEREST" by Charles Siepman

"BROADCASTING AS AN INSTRUMENT
OF COMMERCE" by Oliver Treyz

RE-ESTABLISHING THE SPEECH PROFESSION

edited by

ROBERT T. OLIVER, *The Pennsylvania State University*

and

MARVIN G. BAUER, *Brooklyn College*

\$1.50

Send Purchase Order with your remittance:

THOBURN V. BARKER

Executive Secretary

Speech Association of the Eastern States
Lehigh University, Bethlehem, Pa.

ON THE PROBLEM OF
UNDERSTANDING YOUR OWN PROBLEM

Continued from page 12

He seemed not at all surprised when there emerged from several hours of Socratic dialogue the realization that you had another idea, one that had been itching long before the mistake of trying to get excited by another person's motivation. As the saying goes, that other problem was not your baby. But this one is. You know it is your own because your critic, a stubborn character, refused to say what *you* wanted to do, claims he doesn't know what other people want to do. Finally, you told him what you wanted to find out; then he helped you state your research problem, and design the study, by leading you with question after question to clarify your own confusions by resolving *his*.

Now Williams is wondering whether this whole episode is an example of Carter's *heuristic* pedagogy.*

*Heuristic pedagogy may be distinguished by its aim of helping students become scholars by learning *how to learn*. The teacher utilizes stimulating questions to challenge the student's curiosity and to help him mobilize his own resources in order to develop "a taste for, and some means of, independent thinking." We recommend the Modern Heuristic of Professor George Polya who has made a long and serious study of the motives and the typically useful procedures of problem solving: "... it should interest anybody concerned with the ways and means of invention and discovery." Begin with *How to Solve It: A New Aspect of*

Advertisers have a select audience when
they use

TODAY'S SPEECH

Every reader has demonstrated his interest in one
or more areas of the speech field.

Rates and information on request.

John R. Lowry, Advertising Manager
1116 Cathedral of Learning
Department 261
Pittsburgh 13, Pa.

Mathematical Method, 1948 (Princeton University Press; also available in paperback). Perhaps you will find "the teacher's method of questioning" (Sec. 16) especially interesting and the examples are most important. In case the "heuristic syllogism" in the Appendix seems familiar and important, perhaps you are remembering the enthymeme (Aristotle's rhetorical syllogism), and would like to learn more about the new enthymeme from Polya's *Patterns of Plausible Inference* (Vol. II of Mathematics and Plausible Reasoning, Princeton University Press, 1954). Since the senior author (Carter) of the present article is preparing a series of manuscripts on both theoretical and practical bearings of Modern Heuristic upon research and pedagogy in Speech, he would like to hear from anyone especially interested in the implications and potentialities of Polya's works.

31

Dr. Ralph A. Micken

Chairman of the Speech Department, Southern Illinois University, Carbondale, Illinois

takes pleasure in announcing

The 1960 National Inter-Collegiate
Competition in the Oral Interpretation of Literature

by taped recording

\$500 First Place Cash Award

A speech contest made possible by a sponsoring grant by WEBCOR, INC.,
manufacturers of recording equipment

If Speech Department Chairman has not received
details of the Competition, please write to:

LOU SIROIS, Contest Director
Speech Department
Southern Illinois University
Carbondale, Illinois

OHIO STATE UNIVERSITY

Department of Speech

DEGREES

Bachelor of Arts Master of Arts Doctor of Philosophy

Winter Quarter.....	January 3-March 17, 1961
Spring Quarter.....	March 27-June 9, 1961
Summer Quarter.....	June 19-August 25, 1961
First Term.....	June 19-July 21, 1961
Second Term.....	July 24-August 25, 1961

Undergraduate and Graduate Degrees in:

General Communication, Public Address, Theatre, Radio and Television Programming, Speech and Hearing Therapy and Speech Science.

(Phonetics, Speech Correction and Education of the Deaf)

STAFF

John W. Black, Roy H. Bowen, Keith Brooks, Paul A. Carmack, George Crepeau, Walter S. Dewey, William H. Ewing, Florence S. Filley, Wallace Fotheringham, Harold F. Harding, Richard B. Hull, Ruth Beckey Irwin, Robert J. Kibler, Franklin H. Knower, George L. Lewis, James E. Lynch, Richard M. Mall, John H. McDowell, Sheila G. Morrison, Henry M. Moser, E. C. Reynolds, Richard D. Rieke, Donald W. Riley, Charles C. Ritter, Virginia S. Sanderson, Everett M. Schreck, Courtney P. Stromsta, Harrison B. Summers, William E. Utterback, W. Hayes Yeager.

Forty assistantships are available to graduate students in 1961-62.

Address inquiries to: W. HAYES YEAGER, *Chairman*
Department of Speech
154 North Oval Drive
The Ohio State University
Columbus 10, Ohio

"SILENT CAL" COOLIDGE

Continued from page 6

"Sin," he replied.

"What did the preacher have to say about it?"

"He was against it."

Coolidge possessed an unusual nasal twang which delighted most people and no doubt caused many of them to engage him in conversation just to hear him speak. Coolidge's voice was characterized by some as having the same general sort of accent used by the vaudeville farmer who twiddles his chin whiskers and says: "How be ye, Josh, gol darn it!"

Once when he was vice-president, Coolidge spotted a senator in the House of Representatives and exclaimed: "What's he maousin' raound the Haouse for?" His pronunciation of such words as "rule" and "constitution" was most unusual and was credited with helping him to win the farm vote.

Mrs. Coolidge seldom heard her husband speak in public, but one evening she was present at an Amherst College alumni dinner where her husband was to speak.

During one part of the speech Coolidge quoted a passage from Josiah G. Holland's "Gradatim":

Heaven is not reached at a single bound;
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit round by round.

As his Vermont nasal twang reverberated through the room emphasizing the "ou" sounds as "baaound," "maaount," and "raaound," Mrs. Coolidge was so overcome with laughter that she hid herself behind the pillar in front of her to conceal her merriment from those at the head of the table. She often remarked that Calvin was the only man she ever heard who could pronounce the word "cow" in four syllables.

When Coolidge became president following the death of Harding, the colorful factotum who delivered pay checks to the White House executives brought Coolidge his first check. He laid it on the desk and stood waiting the usual pleasantries and dismissal. Coolidge looked at him and finally aware that something was expected remarked dryly, "Come again—any time."

While presiding over the Senate as vice-president, Coolidge once sent a messenger to tell a long-winded orator on the senate floor that he was talking too much. The senator glared at the messenger with a fiery gleam and said, "You go to h—!"

The messenger went back to Coolidge.

"What did he say?" asked the Vice-President.

"He told you to go to h—."

Coolidge scratched his head and considered the statement for a moment and then said: "Well, there's nothing in the Senate rules that says I have to."

"Silent Cal" Coolidge will not go down in history as a renowned conversationalist and raconteur, but the legends he left behind will not soon be forgotten by those who knew him.

Speech is a mirror of the soul: as a man speaks, so is he.

—PUBLIUS SYRUS
Maxim 1073

You have your theme—Improvise! Rhapsodize!

—ROXANNE TO CHRISTIAN
Cyrano de Bergerac, Act III

Speech is the mark of mankind. In the Race of Man, the speechless state is extinction.

—ANON.

33

Eaves Costume Rental

Complete Costumes

from \$5.00

F. O. B., N. Y. C.

No Extras

FREE

Costume Plot

Money Saving Suggestions
Information and Forms

A Specialized Rental Service for

Schools

Colleges

Little Theaters

Clubs

Lodges

Church Groups

All other Professional Groups

EAVES COSTUME CO., INC.

151 W. 46th, N. Y. 19

PL 7-3730

Put These 4 Experts on Speech to Work for You

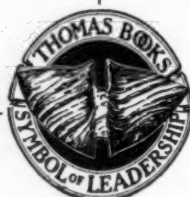
34

PSYCHOLOGICAL AND PSYCHIATRIC ASPECTS OF SPEECH AND HEARING.

Edited by DOMINICK A. BARBARA, Karen Horney Clinic, N.Y.C. Through the combined efforts of twenty-five well-known specialists, this significant work became a reality—the first and only comprehensive book on the subject. To insure a broad, eclectic viewpoint contributors were pooled from disciplines including *psychiatry, speech therapy, speech teaching, psychology, neurology, and social work.* The result is a sound, sensible volume on the psychological processes involved in the origin, comprehension, and treatment of speech, hearing, and communication disorders. *Pub. Sept. '60, 756 pp., \$19.50.*

SPEECH THERAPY IN CEREBRAL PALSY.

By MERLIN J. MECHAM, Brigham Young Univ., MARTIN J. BERKO, Institute of Logopedics, Wichita, and FRANCES G. BERKO, Institute of Logopedics, Wichita. Although designed as a comprehensive treatment of communication development in cerebral palsy, this text covers the entire field in the brain-injured child, including the *cerebral palsied, aphasic, feeble-minded, and centrally deaf.* Special problems encountered in the classroom situation and methods of handling them are considered on both theoretical and practical levels. No other text presents as broad a coverage of recent advances and contemporary theories. *Pub. Oct. '60, 320 pp., 71 il. (Amer. Lec. Speech and Hearing), \$10.00.*



SPEECH SCIENCE: Acoustics in Speech.

By RICHARD A. HOOPS, Ball State Teachers College. Undergraduate students, laymen—all who are interested in the role of sound in speech production and reception will welcome Mr. Hoops' long-needed, practical monograph. *Written in outline form, the book is divided into two parts: Part I—The nature and effects of frequency and resonance; Part II—Acoustics in the reception phase of speech—time, intensity, quality.* Various types of speech disorders are discussed—pitch problems, hearing loss, and voice quality deviations. Such terms as frequency, amplitude, wave motion, decibel, and intensity are made easy to understand by simplified, crystal-clear definitions. Each chapter rounded out with glossary and study guide. *Pub. Aug. '60, 148 pp., 44 il., \$4.75.*

CLEFT LIP AND PALATE REHABILITATION.

By WILLIAM H. OLIN, State Univ. Iowa. With a Chapter entitled "The Oral Structures as a Speech Mechanism" by Duane C. Spriestersbach. A wealth of information for anyone associated with the rehabilitation of patients with clefts. *Complete coverage:* Etiology, frequency, embryology, classification, surgical procedures, role of dentist, speech problems. Techniques are explained and case histories presented to show the various orthodontic and prosthetic treatment procedures. *Pub. Oct. '60, 204 pp., 272 il., \$9.00.*

Send for our complete 1960-61 Catalog of
over 1250 titles

DO SPEAKERS NEED SCAPEGOATS?

Continued from page 11

There are good and bad labor "unions." One has to be selective to find a scapegoat among them.

Wherever one goes, he or she will hear about the crimes perpetrated by "progressive education." It may be comforting even to blame it for juvenile delinquency as well.

We hear about the "leftists." Does the speaker who uses that word mean extremist or Communist? Or left of what? Perhaps the listener must supply his own meaning.

Then there's "TV." What a handy instrument to lay our faults on! Certainly that medium presents some trash. But it offers a great deal that is artistic, creative, and ennobling.

Scapegoatism varies directly with economic conditions. When times are good, there is less demand for someone to hold accountable. But if want and misery exist, some humans must be carried to the sacrificial altar. The idea that social forces also condition our

predicament is now too abstract for the consideration of most citizens.

So if a speaker needs a scapegoat, why not choose oneself and me? Then possibly the atmosphere might be clarified with fewer emotional binges.

A delightful way to cast the sins on others is to shout that infamous accusation "secularism"! It is difficult to make valid distinctions between the sacred and the secular. (Some doubt their separate existence.) There is a blurring between them. They overlap. To indicate with accuracy where religion applies and does not apply is not an easy task. Yet so many clerics find that "secularism" makes a good culprit for the world's ills, even though it is part or all of the sacred.

The cry of "socialism" is a sin nurtured in American childhood. It is even used by railroads that thrive on public handouts. Many who want the U. S. government to protect their investments abroad, have no aversion to using that terrible word when it can be utilized to their advantage. The coverall word "socialism" is gradually being pushed into the limbo of scatter-brain meanings.

35

FROM MACMILLAN . . .

PRACTICAL SPEECH FUNDAMENTALS

*Eugene E. White, The Pennsylvania
State University*

A full treatment of public speaking, oral reading, and group discussion, this text focuses considerable attention on helping the student understand the nature and function of oral communication.
1960, 519 pages, \$5.75

CREATIVE DISCUSSION

*Rupert L. Cortright and George L. Hinds;
both, Wayne State University*

"... teacher do not have to agree with everything in this book to benefit from it. The authors are advocates of a flexible, dynamic utilization of discussion . . ."

Charley A. Leistner, Oberlin College
**THE QUARTERLY JOURNAL
OF SPEECH**

1959, 303 pages, \$4.50

BASIC SPEECH

*Jon Eisenson, Queens College,
New York*

"... a thorough grounding in all phases of speech knowledge: speech and sound production, phonetics, improvement of speech and voice, social and personality aspects of speech, discussion and interpretation . . ."

Lyda N. Rochmis
SPEECH BULLETIN

1950, 344 pages, \$4.75

TECHNICAL COMMUNICATION

George C. Harwell, Duke University

"Harwell's style and treatment are flawless. His organization of material—including his glossary of usage—makes this book more valuable generally . . . than many similar books directed to less focused audiences."

Roy Paul Nelson, University of Oregon
JOURNALISM QUARTERLY

1960, 332 pages, \$3.75

The Macmillan Company 60 Fifth Avenue, New York 11, N. Y.

*University
of
Pittsburgh
Press*

ANTHONY WAYNE, A NAME
IN ARMS

Richard C. Knopf

566 pp. Illus. Index \$7.00

THE DELIGHTS OF LEARNING

Pearl S. Buck

12 pp. Paper \$.50

KEELBOAT AGE ON WESTERN
WATERS

Leland D. Baldwin

286 pp. Illus. Index \$5.00

NEW DIMENSIONS OF LEARN-
ING IN A FREE SOCIETY

Edward H. Litchfield

289 pp. \$4.50

WHEN YOU STUDY THE POEM

Ruth R. Haun

20 pp. Paper \$1.00

UNIVERSITY OF PITTSBURGH PRESS

Pittsburgh 13, Pa.

DON'T THINK ABOUT YOUR HANDS!

Continued from page 8

Another suggestion is to remember that there is no one position for the hands (or arms) to be in. Leaving the hands and arms in one position will call attention to them, and thus distract from the speech. It is normal for the hands and arms to take many positions while their possessor is communicating with another individual or individuals. There is nothing wrong with *any* of these positions. There is nothing wrong with holding an object in the hands or with clasping them behind your back, or with putting them in your pockets or on your hips, etc. The thing that is wrong is *leaving* them there! This is what distracts the attention of the audience; this is what distracts your own concentration on communicating your message to your audience—for it is unnatural to keep any part of your bodies in the same position for longer than that particular position is essential to our immediate purposes.

A third suggestion grows out of the previous one. Empty your pockets of loose coins, keys which are not firmly held in a key case, and any other objects which when struck against each other can make distracting noises. It has been said that there is nothing wrong with putting one's hands in one's pockets. This is true. Many a speaker has put his hands into his pockets and taken them out again many times during the course of his speech, without the audience being aware (consciously) of those movements. But let the speaker have coins or keys in the pocket, and let the movements of his hands in and out of those pockets result in the production of noise due to the striking of coins or keys upon each other, and the audience becomes consciously aware of the noise, and is distracted from the ideas the speaker is seeking to communicate. Empty your pockets before going to the platform.

A fourth suggestion likewise grows out of the second. If you *must* take something to the platform with you to be held in your hands until your speech is well under way and you are "in the groove," get rid of it as soon as it has served its purpose so that it cannot distract you and your audience. Put it on the speaker's stand, or on the table, or in your pocket—whichever is appropriate to the size of the object held.

What should you do with your hands? DON'T THINK ABOUT THEM. Concentrate on the communication of your message to your audience and on its reaction to your ideas. If you do, you won't have time to think about your hands and your autonomic nervous system will take over and coordinate your movements with your message in such a way that these movements will add to your message rather than detract.

TEMPLE UNIVERSITY

The Nature of an Affiliation

It has long been recognized that a close relationship between speech pathology and medicine is necessary for a variety of purposes. The basic rationale for an affiliation is that comprehensive service is often required for the speech handicapped individual. The inter-disciplinary training of speech therapists and medical personnel is another reason for the affiliation between professions. The third purpose for affiliation between the two fields is in order to stimulate, formulate and initiate research investigation into the many facets of the speech pathologies.

The Speech and Hearing Center of Temple University, in affiliation with St. Christopher's Hospital for Children, has participated in a wide range of activities which have been mutually advantageous.

The clinic staff serves on teams for the handicapped, consequently helping to provide a multi-phasic therapeutic program. Student speech therapists under direct supervision are learning to treat communicatively handicapped children by working in the nursery school classes for the retarded, cerebral palsied and hearing handicapped. These students are also benefiting from lectures from staff physicians while at the same time medical students have varied opportunities for observation of clinical methods in speech pathology. Research projects have been planned and the results of these investigations should be of value to all professional workers.

TEMPLE UNIVERSITY

PHILADELPHIA 22, PA.

**Graduate Assistantships Available
Stipends for Selected Undergraduates**

FOR INFORMATION, WRITE:

Chairman, Department of Speech and Dramatic Arts
Chairman, Department of Communications

DEPARTMENT OF SPEECH AND DRAMATIC ARTS

Graduate and Undergraduate Programs

Rhetoric and Public Address
Discussion and Argumentation
Speech Correction, Audiology
Acting and Directing, Technical Theatre
Speech Education
Semantics and Communication Theory
Communication in Business and Industry

Facilities

Speech and Hearing Center, cooperative programs with St. Christopher's Hospital for Children and Moss Rehabilitation Hospital

University Theatre, Laboratory Theatre, Readers Theatre

Speakers Union—Debate, discussion, radio and television discussion, Student Speakers Bureau, Civic Forum League.

DEPARTMENT OF COMMUNICATIONS

Graduate and Undergraduate Programs

Radio Broadcasting
Television
Film
Mass Media Education
Journalism
Communications Theory and Research

Facilities

Radio—University radio stations WRTI-AM and WRTI-FM. Daily broadcasts on WFIL and other commercial stations.

Television—Drama Workshop, internship program with educational television station WHYY-TV. Advanced training in elaborate WFIL-TV studios.

Instructional Television—Latest, most-advanced television unit installed in University campus television studio and classrooms.

Film Unit—Equipped for both silent and sound motion pictures.

Press—Daily campus newspaper, University literary magazine.

CHORAL SPEAKING FOR SPEECH IMPROVEMENT

by Carrie Rasmussen

An adaptation of Choral Speaking for use in the elementary grades, designed to improve the speech of children and their skill in producing the more difficult English sounds while deriving pleasure from unison speaking of verse which they appreciate and understand.

Miss Rasmussen states, "Just as one needs some equipment for intelligent written language—paper, pen, ink, then capital letters, commas, periods, and marks of different kinds—so in spoken language one needs a voice, hearing, then tone, rhythm, articulation, enunciation, vitality, feeling, resonance."

The author demonstrates how this equipment can be improved through Choral Speaking and she provides methods of procedure, an anthology of delightful poems for participation, and the way to speech improvement through the art of choral speaking.

Price \$1.50

Interpretation of Poetry Improved Oral Reading Better Speech

POEMS FOR PLAYTIME

by Carrie Rasmussen

A book of poems for boys and girls to read and play. It approaches the teaching of poetry through bodily response, an experience which has proved to be psychologically sound, while holding great appeal to children. Its purpose is to utilize the natural body rhythm and movements of the children through creative play in interpreting the poems.

Gauged to interest and intrigue young children, the poems are classified into two groups: rhythmic action poems and dramatic poems. Each is accompanied by instructions as to the action for which the poem calls.

Teachers of primary and elementary grades will find here an aid to stimulating reading readiness and an answer to the problem of supplying needed relaxation and renewed interest for tired tots. The speech therapist will use the poems to stimulate action of the limbs and of the entire body of the physically handicapped child, as well as for group speech activities to aid in evaluating the child's developmental and speech levels.

Price \$2.00

EXPRESSION COMPANY

Publishers

MAGNOLIA, MASSACHUSETTS